

The School Musician



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my Etude

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Snappy

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Play the Piano
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What's Ahead for
Band Music in America
Dr. Frank Simon



SEPTEMBER

1936

Marjorie D'Vore, Saxophone
Senn High School, Chicago
First Division
1936 National Solo Contest
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September, 1936

Please mention *THE SCHOOL MUSICIAN* when answering advertisements in this magazine.



Arthur H. Brandenburg
Elizabeth, New Jersey

WE ARE MAKING AMERICA Musical

Twelve years of teaching instrumental music have been completed by Arthur H. Brandenburg in the Elizabeth, New Jersey, public schools, and at the present time he is head of the Instrumental Department of that city, under the supervision of Thomas Wilson, general music supervisor for the entire system.

It was in his first year of teaching in Elizabeth that he started a band, of nine players, and in his second year he started the first junior high school band. Today the department includes two bands and two orchestras in senior high, conducted by Mr. Brandenburg, and five bands and five orchestras in junior high, conducted by two assistants.

For the past few years Elizabeth has contributed as many as seven organizations to the State Contest, and both senior and junior organizations have been consistent winners of high honors every year. The Battin high school band, all girls, was the only band to place Highly Superior in Class A in the 1935 New Jersey State Contest, nosing out all male competition. The Battin all girls' orchestra took second. Mr. Brandenburg directs both of these groups. Mr. Brandenburg took his bachelor's degree at Grinnell, Iowa, college. He held a Lydia C. Roberts fellowship in music at Columbia university graduate division for two years and received his master's degree in 1923. After he had studied piano and organ, Mr. Brandenburg planned to com-

plete all work toward the degrees offered by the American Guild of Organists, when he was encouraged by Dr. Charles Farnsworth to go into public school music. During the past few years Mr. Brandenburg has acted as committeeman in instrumental contests of his state and has twice conducted the New Jersey all-state high school orchestra of 250 players. This past summer he was director of the Union county band and orchestra summer school where he was at the head of the senior band and brass departments. During other summer sessions he has taught at Rutgers university, Ernest Williams music camp, and at the New York university. Mr. Brandenburg is also the composer of numerous publications for small ensembles.

The School Musician

230 NORTH MICHIGAN AVENUE
CHICAGO, ILLINOIS

Official Organ of the

National School Band Association
A. R. McAllister, President
National School Orchestra Association
Adam P. Lesinsky, President
American Bandmasters Association
Frank Simon, President
Robert L. Shepherd, Editor

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Moon over My Etude



Nature in the raw, or almost, anyway. But that's the way to be comfortable on hot summer days, and comfort is essential to the students at the Davidson college, North Carolina, summer music-school-camp when they're concentrating on "Finlandia" or the "Unfinished Symphony".

Being a Bit About Summer Music Camps

●AROUND SHE GOES, and nobody knows"—where the spreading flair for summer music camps will end, or when, if ever. Like all things of merit, the idea has the fundamental element of permanence, a substance that is at once utilitarian and esthetic.

It is estimated by some that as many as a thousand music camps were in operation this summer, exclusively for high school musicians, to give them a combination of musical advancement and outdoor recreation. Some of these camps are small in attendance and of short duration, while others have attained national prominence and draw their student bodies from nearly every state in the union. The musical intelligentsia of the world is literally at the disposal of some of these leading camps, and the inspiring magnificence of their social structure is, in itself, a symphony of culture.

Dr. Joseph E. Maddy is responsible for this whole thing, he and his inseparable colleague, Thaddeus P. Giddings. But National Music Camp at Interlochen, Michigan, founded nine years ago and still operated by these

two, is more in the nature of one of those inventions of which necessity is the mother, rather than the result of a musician's dream of the millennium.

Ten years ago, 'way back in 1926, Dr. Maddy mustered the first national

'Way out west in Colorado, band, orchestra, and choral students gathered on the campus of the Western State college in Gunnison for the camp's third season, the climax of which was a tour of western Colorado by the band and chorus.

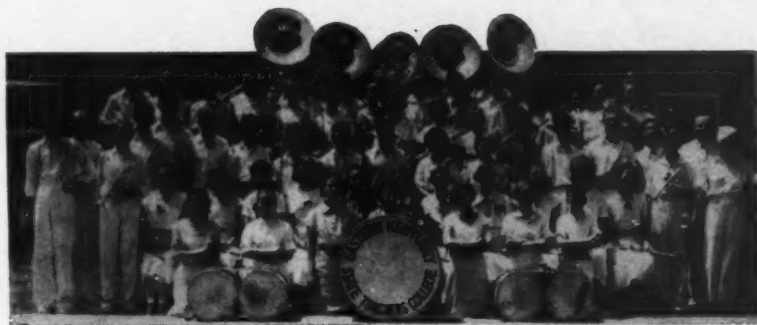
high school orchestra of students from all parts of the United States, for a four days' event at Detroit, Michigan. Some two hundred musicians from thirty-two states participated, and the following year the event was repeated at Dallas, Texas. But the young virtuosos got so much fun and benefit out of meeting and playing together that a limit of four days seemed a shame. And so during the long winter nights, as he tossed on his cornhusk mattress before the open fireplace in his log cabin, Joseph figured the whole thing out, and today National Music Camp occupies five hundred acres in one of the most beautiful spots of picturesque Michigan, on the shores of two topaz lakes, with 112 buildings, a fortune worth of instruments and equipment, and a library valued at \$30,000.

Some of the thousand or more camps that have followed, to give service to more restricted communities, are private, or run by some school or college, sometimes limited to the use of its own regular student bodies. Others are county projects, and some are operated by a single band or orchestra, converting the summer vacation into both learning and outing.

Music in the Catskills

One of the finest summer music resorts on the American continent is the Ernest Williams Band and Orchestra Camp "In the Catskills" near Saugerties, New York, which has just finished the most successful eight weeks' summer in its history. They taught more than a hundred students in all branches of music, including voice, which facilitated the production of Gounod's "Faust" in English, under





the direction of Pierre Henrotte, until recently concertmaster and conductor of the Metropolitan Opera House. During the summer the camp band gave a concert at Muddy Creek, Pennsylvania, to an audience of 35,000.

Goldman day at Williams camp, and the annual student body trip to New York city are made highlights of the summer season. This year the New York trip came near being spoiled by rain, but Dr. Goldman was reluctant to disappoint the students, so the complete concert program was produced, with the listeners clustered about the bandstand under dripping raincoats and umbrellas.

Ernest S. Williams is director of the camp, and George S. Howard is assistant director.

Utah

A. R. McAllister, president of the National School Band association, each year brings new volumes of glory and prestige to the summer music school of the Utah State Agricultural college. This three weeks' session is annually scheduled early in the summer, and this year it polled a musical populace of 250 musicians from states as far east as Illinois.

Divided into two equal groups of the same ability rating, the students rehearsed daily under Professor McAllister. The Intermountain band probably holds the record for repeat business. Two members have enrolled for five consecutive years; fourteen are four year students; twenty, three years; and thirty-nine, two years. It is a great treat for these boys to get first-hand instruction by methods responsible for the fame of the Joliet township high school band.

Three concerts were given this year, at Logan, Salt Lake City, and Ogden, where the band officially opened the Ogden Pioneer Days' celebration. Professor N. W. Christiansen, head of the instrumental music department of the college, is in direct charge at this school.

Massachusetts

New England started a new summer band school this year at Tufts

Down in the bluegrass state the Eastern State college got its first taste of summer music camp life, from June 8 to July 11, at Richmond, Kentucky.

College, Medford, Massachusetts. Instructor Lawrence W. Chidester gave his conservative folk something new in this first flash of midsummer band work and did a remarkable three weeks' job with forty-six boys and girls recruited from all but one, Maine, of the six New England states.

"Our enrollment was not large," writes Mr. Chidester, "compared with the older camps, but the quality of work accomplished for the short period was, I am sure, second to none. And we have really started something that I am convinced will grow and prosper in usefulness."

For so small a number this New England high school summer band struck a remarkable trial balance in instrumentation. The odd instruments are very scarce in that section. "I don't believe," jested Mr. Chidester,

Forty-six boys and girls made up the student body of the New England summer band school at Tufts College, Massachusetts, in its first year. Here is shown the camp's high school summer band.



"there are more than two bass clarinets in all New England, and I had both of them."

During the period the band gave three public concerts in the Tufts College Oval, broadcasted twice over the Yankee network, and played on the program of the band clinic. Like most

summer schools this one also featured recreational attractions, combining play with work.

The initial experiment exceeded the fondest expectations of the sponsors, and plans are already formulated for a bigger and better excursion into this new realm of summer music next year.

Natural, or Refined

The sandwich was invented by a French general by that name, to be eaten with the fingers, purposely reducing the amount of equipment necessary to be carried by his men on campaign. Nowadays lots of folks dissect these tasty morsels with the conventional knife and fork. When Joe Maddy, nine years ago, released his summer camp idea, the entire mode of living was adjusted to the camp motif. At this and the other truly camps students bunk in clean, comfortable, unsophisticated cabins, postpone their ravaging appetites with good, wholesome food served more or less army camp fashion, and dress in harmony with the woods.

But many of the colleges are now serving the summer camp idea with a complete complement of sterling silver cutlery. Their students generally occupy the modern dormitories, do their rehearsing and give their concerts in the auditoriums, and "rough it" only to the extent that the formal gardens of the campus will permit.

The temperament of the individual is thus unrestrained in the selection of the type of summer music outing best suited to his temper. But there is a point of distinction that should be taken into consideration in choosing your excursion next summer. Both have advantages peculiar to themselves. It depends upon what you like.

North Carolina

In North Carolina it's the music-school-camp, a six weeks' application

by Davidson college under the personal direction of James Christian Pfohl. Forty-two boys here this summer had access to a faculty of eight, plus eight councillors. The two private lessons each student received each week and the daily six hour rehearsal period were pressed into the hours be-



fore three o'clock, freeing the late afternoon and evening for recreation.

During the summer the band played sixty-two different numbers in nine public concerts and three radio programs, including "William Tell" Overture, March "Slave", "Raymond" Overture, and "Finlandia", while the little symphony orchestra played a total of fourteen. Faculty of this first summer included: James C. Harper, conductor, Lenoir, North Carolina, high school band; Zoltan Biro, Bethlehem, Pennsylvania; Bernard Hirsch, Marion, North Carolina, and University of Michigan; Thane McDonald, University of Michigan; A. Moreland Cunningham, New London, Connecticut; Warren Perry Babcock, Davidson college department of music; and Mr. Pfohl, director of Davidson college department of music and of the school-camp.

Babe in the Wood-winds

Age six is, we guess, the youngest student on record at any band camp this summer. That was Jane Hruby from East Cleveland, Ohio, who joined up with the Ohio Band and Orchestra Camp at Cedar Lake for its fifth season. This is a project of P. F. McCormick, director of bands at the West technical high school, Cleveland, and though somewhat localized is one of the larger in size of annual student body. This year there were 150 in camp, and the band played daily concerts in the beautiful lobby of the Breakers Hotel.

Mr. McCormick provides plenty of recreation, this year two concert trips to Lakeside, sight-seeing trips to Middle Bass, Kelly Island, and Put-in-Bay; a Canada trip to Kingsville, Ontario; sight-seeing bus tour and visit to Greenfield Village; concert at the soldiers' home, Sandusky, with a complimentary banquet to the entire camp; and a sight-seeing trip on Sandusky Bay as guests of the Postmasters convention.

Uncle Van

H. A. VanderCook and H. E. Nutt, masterminds of the VanderCook School of Music, Chicago, are also the

One hundred and fifty "campers" spent a happy vacation time at the Ohio Band and Orchestra Camp at Cedar Lake—the fifth season and the most successful one in the history of the camp.

m.m.'s back of the Music-Recreation Camp which performed its second annual two weeks' event at Bridgman, Michigan, this summer. One of the many complimentary things that could be said about this camp is that Mr. VanderCook's old established enterprise has probably equipped, finally, more band and orchestra directors for outstandingly successful school work than any other temple of learning that has specialized in this purpose.



From seven states school musicians came to the Utah State Agricultural college for summer training under the baton of A. R. McAllister. Two hundred and fifty enrolled for the three weeks' session.

Kentucky

Kentuckians have taken to the summer music camp idea, and the Eastern Kentucky State Teachers college at Richmond is on the job. This, their first summer, they enrolled eighty boys and girls from four states. They gave a five weeks' term.

Both band and orchestra were under the personal direction of Henri Schnabl of Portsmouth, Ohio, assisted by a private teaching faculty of twenty.

In this short period a seventy-five piece band and a fifty-five piece orchestra, both well instrumented, were directed into public-acceptance form. James E. Van Peursem, head of the

college department of music, was director of the camp; and T. E. McDonough, of physical education, took over the recreational activities. The college expects to give Kentucky a real summer camp sendoff next year.

That Man's Here Again

A busy man is H. A. VanderCook. Summer is not a time for rest and recreation for Uncle Van. H. E. never rests.

These men, with Fred G. Fink and F. George Damson, head the teaching faculty of the Western State band, orchestra, and choral camp of Gunnison, Colorado.

In this, their third successful year, 254 students enrolled under a faculty

of thirty-four, with three bands and two orchestras and a forty piece clinic band of faculty members and visiting teachers. In addition to the original classes on theory, interpretation, and instrumentation, classes on all instruments are now included in the curriculum, and the recreational activities are varied to suit all tastes.

Uncle Van says, "If you can't sing it, you can't play it." And Mr. Nutt follows through with a tour of western Colorado, presenting his mixed chorus in the "Messiah". Mr. VanderCook took his Class A band along, and Assistant Director Guy Holmes, who conducted his new overture, "Daphnis," and Joe Olivadote, who gave one of his recent marches.

If the plans of these enthusiastic people carry, and they will, it looks like big things are going to happen at Gunnison next summer.

(Turn to page 42)

MARCH! and Make it Snappy

By Lawrence B. Johnston, Director
Columbia City, Indiana, H. S. Band

● WE HAVE BEEN so much interested in the finished drills of our outstanding marching bands and so thrilled by the perfect timing and rhythm which they display that I believe we have ceased almost, to wonder how they are able to attain such a high degree of precision. Although the particular drill which is performed may be very difficult and intricate, the underlying reason for its perfection is the fact that each individual bandsman in the organization, and the entire band as a unit, understands and is able to perform certain *fundamentals of marching* upon which all maneuvers are based. There will, of course, be as many different opinions on the scope of these fundamentals as there are instructors, but I believe that everyone does agree that a certain few movements are fundamental.

It was my privilege during the past summer to teach a course in marching band technique at the VanderCook School of Music. During this course there were a number of questions raised by bandmasters from various parts of the United States which I believe are representative of the thoughts of a great many directors who are becoming interested in the marching band. Many of these questions were general in character, and I will discuss a few of them before taking up the more specific subject of *fundamentals*.

Why Develop a Good Marching Band?

One of the important functions of school music is to foster community spirit. There is no better means at our disposal with which to accomplish this than through the marching band. I believe it can be stated safely that when the band marches down the street, every citizen in the business section or on the street stops long enough to watch it pass. Yet, how many of these same citizens will attend a program by the concert band? This is not a criticism of the townspeople but rather a motivation

for us to improve and promote the marching band. If there is no municipal band in the town, the use of the school marching band at holiday festivals, and all the special days important to each individual city, is enough to warrant the development of a good marching unit. Since this organization is before the public more than any other group in the school system, its importance as an advertising medium is evident.

Within the school itself, the marching band can certainly be called the "ambassador of good will" to the other departments. The band, working in co-operation with the athletic department, can help cement community support of the school; it also can, and does, help inter-school relations by the courtesies which it is able to offer visitors. Events in the school calendar which are sponsored by other departments, such as May-day exercises, class days, pep sessions for various organizations in the school, all issue a call for the marching band.

In addition to being an important factor in the civic life of the community and in its school activities, the marching band is important to the growth of band music itself. Such an organization seems to retain the interest of younger, would-be musicians better than other media of instruction.

Can I Have a Good Marching Band And Also a Good Concert Band?

Some directors experience doubt as to whether the fundamentals of a



This article by Mr. Johnston, whose Class B high school band placed in First Division in the Cleveland National Marching Contest, is based on the inquiries of bandmasters seeking the root of the author's successful teaching methods. It will be followed by more comprehensive articles on the subject, by this writer, in later issues.

good marching band and a good concert band are compatible, if one band may well be expected to be both.

The answer is YES! The truth of this statement is illustrated by results of recent National Contests. Many directors maintain that marching is detrimental to tone quality, and obviously this would be true if bands played on the march as in concert rehearsals. With intelligent teaching of marching technique, this objection can be eliminated. The element of sufficient time also is an important factor, but there are several "shortcuts" in the teaching of marching which will be discussed later in this article.

How Can Marching Help the Concert Band?

One of the requirements for a good marching band is *discipline*. This carries over to such an extent into the concert band that it alone would offset any disadvantage that the marching band might have. Other essentials of music which are developed to a high degree in a march-

(Turn to page 33)

Next Month

Our second article on Marching

By David W. Hughes

Elkhart, Indiana, High School Band
First Division marching winners
in Class A, 1936 National Contest

Everybody wants to play the Piano Accordion

● LIKE THE FAMOUS pigs, chickens, and ducks on "Old MacDonald's Farm" the young musician of today finds "here an accordion, there an accordion, everywhere are piano accordions", and it is amazing to find that in a period of about five years these fascinating instruments have climbed from comparative obscurity to the largest selling musical instrument in America, with manufacturers working day and night to supply the demand.

Such popularity must be deserved, and it is justly true of the piano accordion. It is not only one of the easiest of musical instruments to play, but also combines the unlimited musical possibilities of the organ with portability, which makes it playable anywhere, and with any combination of other instruments. Perhaps to best understand this we should look for a moment into the history of the instrument.

The great grandfather of the accordion is found in China. "Clever people, those Chinese", who were the first to develop a free vibrating "reed" as a means of producing a musical sound. The most primitive form in which these bamboo reeds were found was the "cheng". A bowl provided with a mouthpipe served as the air reservoir, and the reeds were mounted on top and tuned in chord groups.

Specimens of the cheng were brought to Europe, and an inventive instrument maker copied the bamboo reeds in metal; provided a bellows for air supply and keys to open and close individual air passages to the separate reeds; and thus came into being the harmonium or reed organ, then called the "regal". This same inventor also mounted the reeds and controlling keys directly over a pleated bellows, much in the same manner as in the treble or right hand side of the present piano accordion, so that it



By L. H. McQueston
Artist and Teacher
Philadelphia

could be held in the player's lap, and called this the "hand aeolian". These instruments were much used for a time in church music to furnish the lead and accompaniment for the voices of the choir.

Dalmien of Vienna, another inventive instrument maker, improved upon the aeolian in the middle of the eighteenth century by adding to the bellows and treble reeds a bass chest on the bottom, or left side, thus providing an accompaniment of basses and simple chords for the melody, completing the instrument and bringing it nearly to its present form. At about the same time the English inventor and scientist, Wheatstone, some of whose researches led to the development of our modern telephone, produced and patented an instrument which he named the "concertina",

which remains unchanged until the present day. The concertina employs a pleated bellows with reed chests and buttons on either side, usually made in an octagon shape, and is capable of producing music of unusual sweetness and can be played with surprising rapidity, speed of executing runs and arpeggios, making up for the want of rich basses and chords. It was the first reed instrument with a complete chromatic scale.

All of these early forms of the accordion employed buttons instead of piano keys, and the reeds were arranged in pairs, as in the harmonica, so that one note was produced by drawing or opening, and another by blowing or closing the bellows. Italian makers redesigned the instrument by duplicating reeds and vents and adding more buttons on the right side so that the same note was sounded on either the blow or draw of any given key. In addition the complete chromatic scale, developed by Wheatstone in the concertina, was adapted to the accordion, and these instruments were called "chromatic accordions" and are still used, a noted present day performer on this type of instrument being the radio artist Frosini, frequently featured in NBC programs.

There is some debate as to the actual inventor who replaced the right hand button keys of the chromatic accordion and their alternate row arrangement with the more simple and practical keyboard of the piano, but at any rate Pietro Deiro, a vaudeville performer of note on the chromatic style instrument, was the first to make public appearances with the "piano accordion" about 1900. This is the present type instrument which is so universally popular.

Further improvements made recently by various designers have resulted in the instrument being

equipped with multiple sets of reeds—sometimes as many as six sets per note—and “shifts” or couplers, corresponding to the tabulators of the pipe organ console, by which these various voiced and pitched reeds may be played singly or in combinations, making it possible for the player to obtain the voices of the flute, oboe, violin, English horn, etc., as well as the full accordion tone.

The right hand or treble of the piano accordion is played in the same manner as is the piano or organ, while the accompaniment is played by the left hand on a series of buttons which operate an ingenious mechanism, almost like that of an adding machine, which produces complete four note chords by pressing only one button. This is the feature of the instrument that makes it easy to play. On the full size instrument with 120 of these bass buttons the two rows nearest the bellows are bass notes, the second of which are the fundamental or key note basses. The first row basses are major thirds above the fundamental basses and are known as the “counter basses”. The third row of twenty buttons are major chords in the same key as the fundamental bass immediately above. The fourth row gives the minor chords, the fifth row the sevenths, and the sixth row the respective diminished chords. Thus at the player's finger-tips, in a single cross row, are the principal bass notes and chords in that particular key. The cross rows are a fifth apart in pitch, making progression in chords or keys simple.

The accordionist uses the same notation as would a pianist with the exception that he must become adept at chord analysis so that he can name instantly the accompaniment chords if reading from a piano or organ score. Accordion music is regularly published with both staves in treble clef, the key note being shown only



The lure of this delightful instrument is no respecter of age. It captures the fancy of the young and old alike. Even the youngest children master it with comparative ease. Here is one of Mr. McQuiston's concert ensembles, taught and directed by himself, and heard frequently on the air. This picture was taken just after a broadcast over Philadelphia station WIP. The youngster in the center of the front row, without an instrument is “Uncle Wip, Jr.”, a clever juvenile announcer.

for the chord with an accompanying figure to indicate whether it is major, seventh, diminished, or minor in character. Some players are now advocating the publication of accordion music in treble and bass clef, but as no real advantage is so gained, it is not likely that the standard treble notation will be discarded.

While accordions are made in a great many sizes and styles, ranging from those with eight basses (four bass notes and four chords) to those with 140 basses, there are really only three practical models for consideration today: the 12 bass, the 48 bass, and the 120 bass. The 12 bass is an ideal beginner's instrument. It has a

two octave range in the treble and is playable in the six most common keys (B \flat , F, C, G, D, A). It is light, compact, and easy to handle, and with it the fundamentals of music can be taught easier than on almost any other instrument. I feel certain that the supervisor who encourages the playing of accordions in the elementary grades is going to reap a golden harvest of accomplished performers on all instruments as these children become junior and senior high school students. For the older person who has had some experience on piano or other instrument, the 48 bass is the more desirable first instrument, just as it is the logical intermediate step for the 12 bass players. The 48 bass accordion is the first size having counter basses which enable the player to run scales of bass notes in the left hand as well as to play bass solo melodies. It has almost a full octave greater range in the treble, with minor as well as major chords in the bass. The ultimate and complete instrument is, of course, the 120 bass accordion which every player

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**Coming Soon
Another Article on the
Accordion, by
Anthony Galla-Rini**

Accordion Instructor at
National Music Camp
and one of the most
Gifted Musicians in America



Bobby Cuthill
Casper, Wyo., H. S. orchestra



Gerry Wigetman
Chelsea, Massachusetts



Ronald Stucky
Decatur, Indiana



Martha Jane Date
Mansfield, Ohio



“Ernie” Davey
Woburn, Massachusetts



What's Ahead for Band Music in America

By Dr. Frank Simon

President, American Bandmasters Association

● SIXTEEN MONTHS have passed since the Cincinnati convention at which you elected me president of the American Bandmasters association. I am deeply appreciative of the trust that you placed in me, and as I regard the significance of the honor that you conferred upon me in choosing me to head this group of distinguished men who represent the acme of band music on the North American continent, I feel warmly grateful, but profoundly humble.

My responsibilities have been lightened as I have followed the precedents and inspiration of my predecessors, who so successfully guided the affairs of our association through its first and most important years of development. I refer, of course, to our honorary life-president and founder, Edwin Franko Goldman, and past presidents Charles O'Neill and Herbert L. Clarke—all honored and celebrated names of our profession. I am indebted to them for their sound and unselfish advice, and for the many tributes of friendship and good will they have accorded me during term of office.

By no means the least am I indebted to our alert and capable secretary-treasurer, Glenn Cliffe Bainum, whose loyalty, incessant work, resourcefulness, and gift for attending to every detail, has made him almost indispensable to our association. He has been a tower of strength to me.

To Joseph E. Maddy, our energetic and illustrious confere, the fullest appreciation of the American Bandmasters association belongs. He has worked hard to make the convention the great success that it is going to

Here, almost in its entirety, is President Simon's opening address to the members of the American Bandmasters association assembled for their seventh annual convention at National Music Camp, Interlochen, Michigan, August sixth. In this thesis the President touches the vital issues of the profession and speaks particularly of those things which concern the school band. > > > >

be, and to you, Dr. Maddy, we express our sincere gratitude.

Our valued associate, Robert L. Shepherd, in his *SCHOOL MUSICIAN*, has graciously contributed a page of each issue to our association. Through this A. B. A. column he has kept us in touch with one another's activities. We appreciate Bob's important contribution and keen interest.

As an association we are bound together by one great sympathetic cord, viz.: "The betterment of bands and band music throughout the continent". When we have accomplished our aims in this direction, and band music has taken its proper and important place in communities all over the country, and on the air waves, then will the future success of our work be assured, and bands will successfully ride the stormy waves of depressions. For this reason, the future challenges us to our best and most heroic efforts. During the next few years of economic rehabilitation, we must seize upon our every opportunity to make this continent so band-minded that the future of bands will be solidly entrenched against any emergency that might tend to tear down the worth-while things of which band music is one.

Times have changed, and are ever rapidly changing, and while these are trite expressions, they are nevertheless only too true. None of us, knowing the circumstances of the day, would expect to allow the future of band music to rest upon the laurels of the great who have preceded us, and bask in the reflection of Patrick Gilmore and our beloved first honorary life-president, John Philip Sousa, who during their time did more than any two men to win a place for bands and band music in the hearts of Americans. They were great bandmasters, not only because they were great musicians, but also because they were men of their time and were sensitive to the pulse of their public. With outstanding ability and resourceful ingenuity these giants of the band world sensed the popular trend, and coped with it in a manner that added fame and glory to their branch of the music profession. Sousa, the greatest bandmaster of all time, and smartest of showmen, played the best in music, but by introducing novelties that attracted "the man on the street" he became the greatest ambassador in the cause of good music that any country ever had. He acquainted countless thousands with good music who never before had set foot in a concert hall,

and if he were here today, he would smile upon the efforts of many of us who are continually searching for that "something" that will add to the popularity of band music. He would even smile kindly at some of our mistakes, and with that famous twinkle in his eyes, he would commend our enterprise and revel in our successes.

Yes, I am proud to say that we do have in our association enterprising bandmasters who are fully alive to present-day conditions and take full advantage of their opportunities, and in every field of band music—professional, college, high school, and industrial—we have organizations that lead the world in musical standards and high achievements. But for a country of our size, with the exception of the high school field, we do not have enough of them, and the room for further development is tremendous.

It is quite true that many of the former opportunities for the band have been taken away—at least temporarily. The jazz age has almost supplanted some of the worth-while things and curbed the activities of others. Entertainment has become largely monopolized and given to the public at a cost that defies competition. This factor, together with the effects of the depression, has made the traveling band almost an impos-

sibility, and has handicapped even local enterprises quite seriously. However, I cannot help but feel that the public generally would be susceptible to a change in diet, and if we bandmen clothe our activities in such a

American continent would receive a hearty welcome.

We have two great forces in our favor today, the radio, which is certainly making America more music-conscious, and the great educational-



This is the official photograph of the 1936 annual A.B.A. convention group. Though several members, some of international importance, were unable to attend this year, you will be easily able to identify here many of the world's most celebrated bandmasters.

manner as to make for popular appeal, I am sure that a revival of good band music throughout the North

music movement which in recent years has literally swept the country.

Radio, sustaining programs designed to bring good music to everyone, as well as many high class commercial programs presenting good music beautifully played, is playing an important part in making the North American peoples more musical.

Educational music is a gigantic force in the interest of the music of the future, and in this field our high school and college bands play perhaps the most important role. I need not dwell upon the standards that have been set by our high school bands; suffice to say that they lead the world in every respect. Not many years ago we would all have scoffed at the idea of a high school band playing as a feature attraction at the world's greatest theater. I speak, of course, of the appearance of A. R. McAllister's Joliet township high school band at Radio City Music Hall last April. These talented youngsters of band music completely captivated the most sophisticated audiences in the world, and took the city of New York by storm. The American Bandmasters association salutes you, Mac. We are proud of your triumph!

But to return to my subject—there are millions of such young people in America who are studying and becoming proficient in the art of band music as part of their cultural education. They are inviting the interest of their parents, relatives, and friends in band music. Few of these young people have any idea of following music as a profession. But let's think of the force of this musical influence that year after year is being transfused into the life stream

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During their seventh annual convention at the National Music Camp, members of the American Bandmasters association presented a plaque to the Sousa Memorial Library at the University of Illinois, honoring the "March King" as the first honorary life-president of their organization.

Dr. A. A. Harding, director of the University of Illinois band (left), received the plaque from Herbert L. Clarke, director of the Long Beach, California, municipal band (center), and Dr. Frank Simon, director of the Armco concert band, both former members of the late John Philip Sousa's famous band.





Mr. Rush's band made an easy First Division in the 1936 National Contest.

An Instrumental Program that Produces

WINNERS

● MANY HIGH SCHOOL orchestra and band leaders have difficulty in scheduling their orchestras and bands in order to avoid conflicts with other subjects. There probably isn't a single school curriculum that doesn't present some problems of this sort, but some directors and their principals seem more fortunate than others in finding a solution. Since our Heights high orchestra and band, as well as several of our soloists and ensemble groups, have placed in the First Division in the National Contests, we are constantly asked the question, "How much time does your group practice, and when do they rehearse?" To answer this question for all who are interested, and to possibly help other schools of a similar size to find a better answer to the curriculum problem, this article is written.

The director is scheduled full time in the high school of approximately 2,000 students. His duties are to handle the instrumental music of the high school and at the same time act in an advisory capacity over the three junior high schools and eight elementary schools. The system has not developed from the grade schools up through the junior high school into the senior high school, as is the logical and most normal way of building such a department; but rather it was started as a high school project and is just now extending down into the elementary schools. The past year the director found time to help start six elementary school orchestras by making use of his noon lunch periods to stimulate this project.

In the high school we find the following schedule setup for next September:

8:30-9:15 A. M.

Period I. Period for private conferences and meeting with various officers and staffs, such as librarians, secretaries, and property men.

9:15-10:00 A. M.

Period II. Orchestra I.

• • •

By Ralph E. Rush

Director of Instrumental Music
Heights High School
Cleveland Heights, Ohio



10:00-10:45 A. M.

Period III. Harmony.

10:45-11:30 A. M.

Period IV. Band II.

11:30-11:45 A. M.

Home Room—(15 minutes).

11:45-12:30 P. M.

Periods V and VI. Lunch periods during which are held all assemblies, faculty committee meetings. Free days, elementary schools' orchestras.

1:15-2:00 P. M.

Period VII. Orchestra II.

2:00-2:45 P. M.

Period VIII. Band I.

2:45-3:30 P. M.

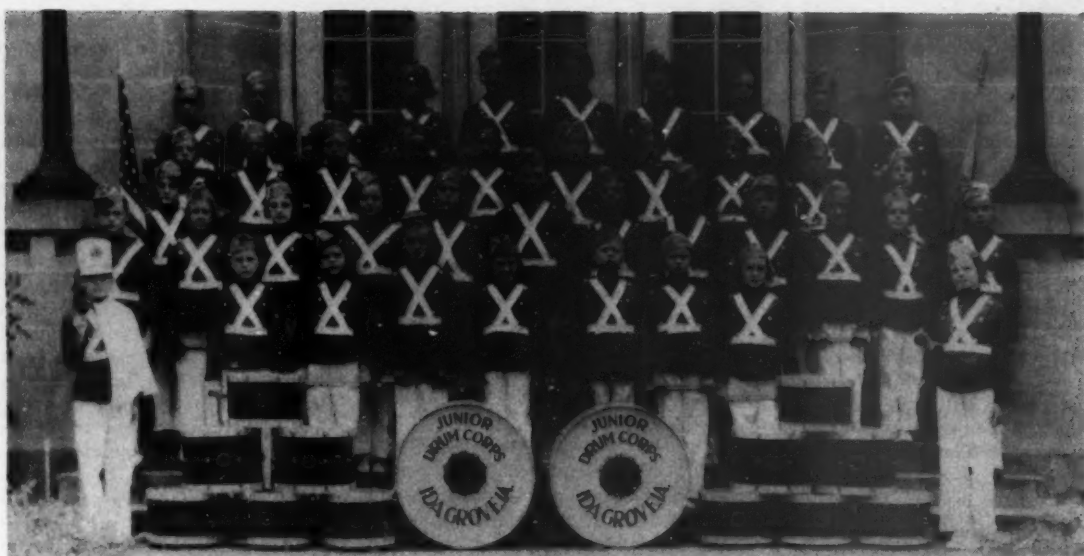
Period IX. Sectional rehearsals—Monday, Wood-winds, band; Tuesday, violins, orchestra; Wednesday, brass, band; Thursday, violas, cellos, basses, orchestra; Friday, percussion, band.

3:30 P. M.

After school period.

We have a full schedule of after school activities which varies with the season. In the fall, during football season, on Tuesdays, Thursdays, and Fridays at 3:35 the marching band has drill. On Mondays our little symphony orchestra, composed of thirty selected members from the large orchestra, rehearses throughout the year. This group is used for all sorts of school activities, plays, community affairs, and must always have a large repertoire to use without special rehearsals. After football season,

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The crowning event of this summer for the Ida Grove, Iowa, junior drum and bugle corps was its three hundred mile trip to Clinton, where it led the parade of the Iowa American Legion. This corps was organized last January, and it is hoped will prove a fine feeder for the high school band.

LIFE of the Party

The Junior Drum and Bugle Corps

By Ronald R. Spink

Instrumental Music Teacher
Redwood City, California, Public Schools

● IN ORDER TO appreciate the value and importance of the drum and bugle corps in the public school, it is necessary to consider briefly the justification for adopting this new activity in the program of ensemble music. Let us examine the merits and educational values of such a plan.

Frequently the popular conception of the name, "drum and bugle corps," is one of gross militarism. Nothing could be more mistaken. Because of the great psychological wave of altruism which swept the country with the signing of the Versailles Treaty, men decided to abandon most things militaristic and set about establishing a mode of living which was truly peaceful and constructive. In fact, the pendulum swung to the opposite extreme. However, it was not long before we began to realize that the social organization of men and women who had played a vital part in the last conflict was inevitable; and with this

came the drum and bugle corps as it is today in every celebration we witness. The only possible similarity between the modern drum corps and the regular army group is that of discipline when on the march. This, however, is no more rigid than much of the behavior necessary in the regular school work.

The drum and bugle corps has gained its present popularity because of its great universal appeal to the people as a whole. Undoubtedly there are many who are particularly affected by the music of the corps because of the past memories it brings to mind. However, to the vast majority of people concerned the attractiveness lies in the fundamental appeal made to all of us who spend our life in a world of rhythm, song, and melody. It was not a haphazard guess

that influenced military authorities to select this type of music as an ideal marching unit. It is easy to organize and teach, lacking in unwieldiness, and strong in its appeal to the spirit; and because of this, little vision is required to perceive the many advantages which constitute a sound argument for the use of the drum and bugle corps as an educational agent strong enough in its influence to extend over the whole curriculum as well as the specific music program. Not only is this activity justified by the aims of music education, but also it is strictly in accord with the general aims of all education; namely, the seven aims which we have almost universally accepted as being truly representative of our ideals in public school education. Let us review these general aims briefly. They are: *Health, command of fundamental processes, worthy home membership, vocation, citizenship, worthy use of leisure, and*

ethical character. In varying degrees the drum and bugle corps contributes to each of these.

Health—Children of all ages need opportunities for active, physical movement and expression. In recent years his need has become more acute as is demonstrated by our great advancement in the field of physical education, educators having given it a prominent place in our school programs everywhere. As in sports, the participation here allows the child to gain direct physical activity and at the same time learn co-ordination of mental processes with bodily movement. In fact, it may truthfully be claimed that the strict adherence to a marching cadence, while engaged in the mental processes of producing the proper tones or drum beats, requires much greater co-ordination of mind and body than the average play activity of a child at the elementary or junior high school age. The healthfulness of such a plan cannot justly be denied, and recognition of this is inevitable.

Command of Fundamental Processes—In the majority of schools we find some pupils who are either socially or intellectually out of harmony with the routine procedures of the classroom. The constant pursuit of seemingly inconsequential learning skills, which are quite fundamental, tends to breed discontent as well as a lackadaisical attitude toward most learning. This type of child must somehow be reached and stimulated to systematic learning and establishment of a certain amount of knowledge which will make him a desirable citizen. It has been the writer's experience that the strong appeal made by the drum and bugle corps to his basic, human character-

istics will soon bring the child to a state of mind which is highly conducive to learning. Conceptions of number, time, motion, poise, and proper social behavior are fostered in such an activity. In addition to this a definite amount of knowledge must be acquired in order to take part in the organization. Memorization of fundamental facts pertinent to this work is necessary, and the music and drill routines must be memorized, too. An educational agent such as this cannot wisely be disregarded, especially since this type of learning is not too difficult for those children of limited intellectual capacities which we find in nearly every public school. Pupils who participate in other instrumental music ensembles are profiting in the same way by their experience in music. Yet the number of children who need this is still far in advance of that already enjoying the privilege. High costs of instruments and lack of time for outside study no longer need interfere with the child's opportunity. The equipment is low in cost, and the time required for study is negligible; therefore, no persons need be excluded because of the above mentioned factors, and they may have the advantage of taking an active part in an instrumental music ensemble.

Worthy Home Membership—To consider the drum and bugle corps as

merely an end in itself would be highly undesirable and particularly shortsighted on the part of all concerned. Music is greatly favored, as a stimulus to worthy home membership. Any worth-while pursuit in which the whole family may participate tends to make the home more desirable to its occupants. In this respect the corps acts as an exploration unit where many children with musical talent can be discovered. Fortunately the ability of many gifted children has been realized and developed to a high degree. Who knows but that many more potential musicians may be found through this association and become fine players and, as a result, better home members? When another means of making the home life more desirable than that of the street and alley gangs is offered, let us not fail to utilize the opportunity to its fullest extent!

Vocation—Although the drum and bugle corps usually provides merely a casual contact with instrumental music, it often does much more than this for others. Young men and women who are found to possess more than average musical ability often will regard their new work in the light of its vocational possibilities. Certainly we cannot all earn our living by playing in a drum corps; in fact, very few of us can. Yet, those inclined to enter the field of music, either as teachers or performers, will soon realize what a wealth of experience is already theirs by reason of their past participation in this marching musical unit. Music must be taught to those who would follow us as teachers and musicians, and those who cannot or do not care to produce music will nevertheless de-

Here is the Sweetgrass, Montana, drum and bugle corps, participants in the sixth annual North Montana Music Festival, last May. This was the largest music event ever held in Havre, and was sponsored by the chamber of commerce.





mand to hear it. Knowing this, we cannot afford to overlook the value of the fundamental background offered by such an organization as the drum and bugle corps.

Citizenship—In recent years educators have been giving more attention to the task of preparing children in school for the problems they meet as potential citizens of today and actual voting citizens of tomorrow. Literature written on this phase of education points out the need for their learning to become worthy members of a group ready and willing to meet their share of the responsibilities. Children must learn to co-operate with others for the good of the group; they must be in a position to vote intelligently upon matters affecting their future happiness and welfare; they must learn to receive and follow directions in order to be better qualified to give them to others later if the need arises; and they must learn to put aside selfish interests and desires in order to achieve the best results for the common good of all. In the drum and bugle corps each child's conduct and performance is of vital importance to the whole group. Not only can children be trained for future citizenship, but also they can readily be shown *why* such procedure is of paramount importance to them. This last item cannot be emphasized too much. The basic principles of democracy must be known and accepted by everyone concerned before it is successful and true. Moreover, it will be found that perhaps the drum corps' greatest contribution to its members lies in this experience of participating in a group activity with a definite purpose for existing.

Worthy Use of Leisure—Teachers, the juvenile courts, and even parents are fast beginning to realize just how important the leisure problem is in training children to become desirable citizens. Shall we honestly meet and cope with this new situation made more acute by the new doctrine of shorter work schedules and supervised study in school rather than in the home? Or shall we send our children into the sand-lots, alleys, and countless other meeting places where gangs of adolescents quickly gather, leading younger children into questionable habits of conduct merely for lack of something worth-while for which to organize and meet together? Apparently our human nature drives us together for social and

Fifty live-wire boys, members of the Booster club, sponsored and financed the West high school drum and bugle corps of Denver, Colorado, two years ago. Equipment consists of twelve snare drums, two Scotch basses, two cymbals, and twenty-four bugles.

Intellectual sustenance, especially after the fifth grade of elementary school has been reached. By this time children's interests have begun to shift from themselves to others. Why not foster this thoroughly wholesome and natural instinct completely and adequately through worth-while, pleasant activities which are looked upon by boys and girls as a truly wonderful way to spend the time not taken up by other school activities already established? The parents of today are much more dependent upon the school to aid in rearing their children. In many cases where both parents are employed outside the home, children are either expected to find their own means of spending their idle hours, or the school authorities supervise their play. The drum and bugle corps can, and should be, one of the most prominent agencies for helping solve this difficulty in such a way that its influence will carry over well into the adult life of each child. Habits of occupying oneself with worth-while activities must be established early in school, and those who need this training the most are usually the ones who are least often reached. To this type of individual the drum and bugle corps is calculated to make the strongest appeal and exert an influence upon him which will often determine even his future happiness as a man or woman.

Ethical Character—The need for this type of development has been shown many times in the problems we encounter each day. The school has begun to recognize the demand and is earnestly trying to supply the training which is necessary to teach boys and girls the ethics of living. Much can be done in this work to help make life happier and more worth-while, and it is not wise to overlook the opportunities offered by the drum and bugle corps for development of ethical conduct.

As was shown in the section on *Citizenship*, group participation and membership is the ideal situation in which to develop the ethical attitudes and conduct of young people. A genuine sense of responsibility in relationships established

here can and must be realized if the efforts of the corps are to be properly directed. Each child must feel as though he is an integral part of the whole whose performance with the others, as well as toward the others, is most important. A code of ethics forms the basis upon which the group operates, and unless this is set up within the minds of all, the whole project is a failure. In every organization the individual members must take upon themselves the job of putting forth their best efforts intelligently for the good of all. This can be done only when each one has adopted the attitudes of conduct which in later years will likewise carry him through situations where his only chance of success lies in being able to see the proper ethical procedure clearly before him.

In summary, the writer has attempted to show briefly the basic educational principles and justification for introducing the drum and bugle corps to the instrumental music curriculum. There are many questions which may not be adequately answered here; however, if the reader will try to establish the fundamental principles in mind clearly and honestly, it is believed that the foregoing information is complete. However, for those who still say, "Why not start a regular band in place of the drum and bugle corps?" let us observe further that many times where school instruments are not available and private funds cannot support such an enterprise as a band, there is enough to finance a drum and bugle corps of sufficient size to be adequate in performance, appearance, and usefulness. Not only is the cost of equipment per child considerably lower, but also much less time is required in preparation for the first public appearance. Moreover, in cases where bands have already been established in the music work of the school, the drum and bugle corps is even more adaptable to school needs and uses. We all have experienced disappointment in the lull which prevails after a selection has been played by a marching band. Yet, with both a band and a drum corps representing the school, there is a continuous program of music with one organization playing while the other rests. Neither will dwarf the work of the other because of the wide difference in the music and drill activities. In fact, one usually enhances the work of the other.

A drum corps fully trained and disciplined can readily be produced in two or three months. To attempt a parallel feat with a band is difficult for even the most skillful of teachers. Several months of practice are required before much if anything can be accomplished in the band ensemble. This is not true of the drum and bugle corps. Its very simplicity and lack of heavy demands on individual players as regards home practice makes it a welcome means to all children participating in music ensemble work. Those who would not or could not expend the required amount of time and money to play a band instrument, but are anxious to do some of this type of work, will find the drum and bugle corps a truly remarkable experience and source of great satisfaction and joy. It may be the means by which a greater number of children will become interested in music to the extent that they will study some band or orchestra instrument seriously and later excel in its performance! Why not organize a drum and bugle corps in your school?

How We Turned Vacation Hazards Into a Happy and Useful Summer

● JUNE HAD ALREADY arrived, and this mother and that father were wondering just what Mary or Johnnie could do this summer to take up his time.

So it was with this thought in mind that the idea of a summer band course was instigated, as an experiment.

Before making definite plans, we realized that there must be a distinct benefit derived from such a course other than just a mere passing of time. We knew, too, that many pupils had just purchased instruments and had started lessons in school classes and a three months' letup from playing would be a big setback; therefore, a second motive was the continuation of study and individual advancement of the children.

Every school musical organization can stand betterment, and, with that as a third motive, the plans were set in motion for a pleasant and worthwhile experiment. One can add here that, if the school were to be successful, these plans had to be such that the boys and girls themselves would realize the joy they derived from it and the advancement they had made.

After talking to several parents of the idea, it was found that much interest was manifested in the plans. To enlarge on our inquiry, names of all students owning instruments in the grades five through eight, in addition to all of the students enrolled in the music department of the senior high school, were compiled. Many other students were also added to the list and a letter explaining our plans was sent to their parents.

This summer the Potsdam high school will sponsor a band school from July 6 to August 14. The purpose of the school is to give students a chance to continue their instrumental music studies during the summer months when they have plenty of spare time. The summer is the time to capitalize on music study.

The band school will give each student a chance to play in a band and also provide for one private lesson and one class lesson each week. Lessons will be given in the high school and the school instruments will be available for use. Thus a student may try out an instrument before buying one

By John W. MacDonald

Supervisor of Music
Potsdam, New York, High School

of his own. This is important as it often happens that a student finds he does not like the instrument of his first selection after he has had the opportunity to play on it for awhile.

Mr. John MacDonald of the high school faculty will be in charge of the school, and all lessons and rehearsals will be directed by him.

In order to defray the expenses of this school it will be necessary to charge a small fee of \$4 which will be paid by each student when registering. This will be the entire cost of the lessons and the band rehearsals for the six weeks. Registration must be completed by June 12.

If you are interested in having your boy or girl attend this summer school, please sign your name below and return immediately so that we may have some idea of how many students to expect. This is not a registration blank and does not obligate you in any way.

Further information may be obtained by calling the high school office, phone 2621, or from Mr. John MacDonald at 5 Leroy Street, phone 2226.

The response to this first letter was most encouraging. Several people from nearby towns, having read the plans in the newspaper were applying for admission to the summer school. All of the enrollments received were accepted.

The next move was to make out a schedule for the private and class lessons for each individual enrolled. Provisions were made for the band rehearsals, which included a junior band and a senior band, besides a string orchestra.

A second letter to the parents who had returned the enrollment blanks carried a registration card and a lesson schedule.

The Potsdam high school summer band school will begin as planned on July 6. The enrollment has met our expectations, thus assuring a profitable and worth-while summer activity for the children of this community.

The schedule of classes and private lessons has been made out, and your boy or girl has been included. Enclosed is the list of periods each week when he or she must attend the school. In addition to these lesson periods, plans are being made for the senior band to give concerts in town during the six weeks. We sincerely hope that you will be able to attend these concerts and thus keep informed as to the progress being made.

The progress which the students make during the six weeks' course will depend very largely upon the amount of practicing each student does. In order that each one may get the most out of the school, we wish to urge parents to co-operate in encouraging a maximum of practice time. Students will improve in proportion to the time they devote to practice with their instrument. However, we do not anticipate a summer of all work. Every student enjoys playing in a group as a band, and as you will see from the schedule, plenty of this kind of activity will be provided.

Due to the large number of students that must be taught each day, it will be necessary for each student to be prompt in attending lessons and rehearsals. Tardiness will necessarily cut short the lesson period. Therefore, we would urge you to see that your boy or girl is prompt in attending lessons and rehearsals.

May we remind you that registration must be completed by June 12? A registration blank is enclosed for your convenience. Please return this blank and the \$4 expense fee as soon as convenient.

Of the sixty-five students, there were thirty-one girls and thirty-four boys—showing that girls were just as interested as boys in instrumental music. Twenty-two students were from the elementary grades and forty-three from the senior high school. The youngest pupil was ten years old, while the oldest was nineteen.

The choice of instruments was quite varied, the trumpet being most popular with twenty enthusiasts. Clarinets were next in line, having fifteen. Ten chose the saxophone, seven the trombone, while the French horn, flute, and violin had three players each. Two selected the string bass, while only one enlisted for the 'cello lessons.

Many of the musicians enrolled used instruments owned by the high school. Practicing was done at the high school and at home. This helped many of them to decide just what instrument they really wished to play before purchasing one. A local music dealer rented instruments to several pupils at a very low fee.

Organizations were formed, patterned after the regular winter schedule. The senior band was made up of thirty-six advanced students, some playing other instruments than those they had previously studied. For example, a student on string bass was a

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String TONE

By ELIZABETH GREEN, Orchestra Director
East High School, Waterloo, Iowa

Miss Green has given much thought, study, and experimentation to the science of string-tone production. This is the first of several articles, approaching the subject from an absolute standpoint, that will be published during the course of the present school year. > > > > > > > > > > > > > > > > > >

● **THE FACT THAT** science and music have at last shaken hands and decided to be helpful friends is the greatest factor we have today in making the world musical. Science has given us the radio, and the most universal use of that instrument has been to increase the popular interest in music of one sort or another. There is no hour of the day or night that we, the radio public, may not find a bit of music by simply turning the dial.

Significant as the fact is, there is yet a more practical side to the question of how science can help music. Science can explain to us why we do things in certain ways to obtain the best results, musically. Science can

musical system of bowed instruments, we can find out why it is that the effects we so often wish to make just as often do not come.

Since tone is the basis upon which all music rests, we shall consider it here and now.

In mechanics the great problem is the problem of friction. Friction is opposed to motion. We use oil in an automobile to overcome friction and make it run smoother. Now, this same friction is the basis upon which our stringed instruments rely for setting the strings into vibration. A bow with no rosin on it passes smoothly over the string with no friction, and we cannot make a tone. When the rosin is put on the bow-hair, the fine teeth

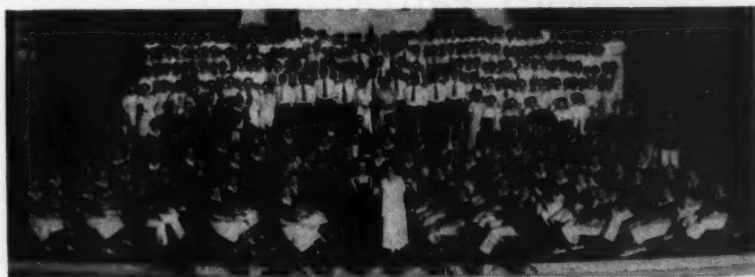


string, the friction is so great that it interferes with both the motion of the string and of the bow. To produce a good tone, the string must not be hindered in its vibration, but must be allowed to move freely; from which follows that the bow must move with corresponding freedom, in its progress across the string.

There are three ways to make a poor tone on a stringed instrument. First, if the bow is far away from the bridge and pressed hard, the tone will be scratchy. Secondly, the bow, if used near the bridge and not pressed, makes a squeaky tone. Thirdly, if the bow is not parallel with the bridge, the string will not vibrate properly, and a squeak will result. The first two of these ways may be combined into a rule which states that the pressure varies inversely with the distance of the bow from the bridge; i.e., the shorter the distance from bow to bridge, the greater the pressure and the louder the tone; while the farther away from the bridge, the lighter must be the pressure and the softer the tone.

Another phase of the friction question deals with the beginning or formation of the tone. In order that the tone develop purely it must begin with as little friction as possible to produce it. In setting the string in motion the player must overcome the inertia or resistance to motion of the string. Now, if he starts with the

(Turn to page 35)



Their string tone was an important asset to the East high school orchestra in placing in First Division in the 1934 and 1936 State Contests and the 1935 National Contest in Second Division. Here the orchestra is pictured with the chorus just after their closing number, "American Ode," on the final program of the school year.

tell us, for example, why a tone is scratchy, why a harmonic acts as it does, how to produce a singing tone, why the bow-hair should not be screwed up to an unwarranted tension, how to vary the tone color of the bowed instruments, and why the tone color on a single string does vary with different uses of the bow. In other words by following carefully the scientific laws at the basis of our

of the hair catch hold of the string and pull it aside. The string tries to resume its original position, and vibration results. Now, when there is too much rosin on the bow, too much friction results, and a certain amount of grating noise (lack of oil in an auto!) mingles with the tone of the string. Consequently, the tone is harsh and strident. Similarly, if the bow is pressed too heavily upon the

Stube's Thousand Piece High School Band

Triumph of Chicagoland Music Festival

● A HIGH SCHOOL BAND of a thousand pieces! That was one of the major attractions of the great Chicagoland Music Festival show, presented at Soldiers' Field on the night of August 15. Captain Howard Stube, director of instrumental music at Tilden technical high school, Chicago, and president of the Chicago School Band association, was the master craftsman who built and produced this thrilling spectacle. The inspiring sight literally lifted 80,000 spectators out of their seats as the formation marched the length of the arena under one of the greatest torrents of applause the patrons of the "greatest musical show on earth" have ever released.

"It was a major operation," said Mr. Stube, who assembled and trained this band for public appearance in so short a time. "Thousands of applications had to be considered in order to accumulate a fairly well balanced instrumentation of so many players. The final ensemble was garnered from twenty-eight Chicago high schools. We divided the city into three sections for rehearsals and held two rehearsals in each section. Then we had a final full dress rehearsal at Soldiers' Field the day before the show."

Players were picked from Austin, Amundsen, Bowen, Calumet, Crane, DuSable, Englewood, Farragut, Fenger, Foreman, Harrison, Harper, Hirsch, Hyde Park, Kelly, Lake View, Lane, Lindblom, Manley, Marshall, McKinley, Morgan Park, Parker, Roosevelt, Senn, Tilden, Von Steuben, and Wells high schools of Chicago.

Captain Stube directed the band through Sousa's "Cadet March", and Victor Grabel led them through Sullivan's "The Lost Chord". Mr. Grabel was elected by the unanimous choice of the Chicago school bandmasters to direct the band.

"The experiment was such a success that next year we are going to try to assemble a band of 1500," said Mr. Stube. "Our object, of course, is to keep the boys and girls interested and practicing during the summer, and also, if I may say so, bring to the more prominent attention of the public, the fine work that is being done in the instrumental departments of our Chicago schools."

The day of contests, held annually as a prelude to this great outdoor

show, includes many events of special interest to school musicians, school bands and orchestras, soloists, twirlers, drum corps, vocalists, and choral groups. Here are some of the winners among this year's entries from the school field.

Juvenile bands (more than 30 members)—First, Wurlitzer concert band of Chicago, directed by Marcel Ackerman, winners of their division in the 1935 festival contests; second, Chicago Boys' Club band, directed by John Sovinec, who took third place last year; third, the Emerson summer school band of Gary, directed by H. S. Warren, second place winners in 1935.

Juvenile bands (under 30 members)—First, Oshkosh high school of Oshkosh, Wis., directed by F. H. Jebe; second, Young Peoples concert band of Benton Harbor, Mich., directed by K. W. Schla-bach; third, American Legion Post No. 16 Jr. of Hammond, Ind., directed by F. M. Koonan.

Drum Corps: Junior division (between 16 and 21 years of age)—First, Racine, Wis., Boy Scouts, directed by William L. Peterson, winner of last year's contest; second, Des Moines, Ia., Junior Legion, directed by Jack Froon; third, Kalama-

zoo, Mich., Sea Scouts, directed by A. T. Stevens.

Juvenile division (under 16 years)—First, Boys' Alliance club of South Chicago Y. M. C. A., directed by Stanley M. Pinski, which placed third in last year's contest; second, Danville, Ill., Boy Scouts, directed by Allen Degee, second place winner, last year; third, Sycamore, Ill., Junior Legion, directed by George Rousch.

Baton twirling: Junior class (under 18 years of age)—First, Rodney Adams, Chicago, drum major of the Northwest Cadets band; second, Richard Pedersen, Elmwood Park, drum major of the Leyden community high school band; and third, Norman Erickson, Chicago, drum major of the Barnard school band.

Juvenile class (under 14 years of age)—First, Lester Mehlman; second, Charles H. Anderson; third, Ethel Weigelt.

Violin—First, Israel Baker, Chicago; second, Robert Basso of Barnum, Minn.; third, Susie Debes, Wheaton, Ill.

Cornet—First, George Novy, Berwyn, Ill.; second, George Jensen of Belvidere, Ill.; third, Robert Work, Hammond, Ind.

Harmonica—First, Samuel Solomon, Chicago; second, Clifford H. Lambert, Hinsdale, Ill.

The Chicagoland Musical Festival is held annually in Soldiers' Field in Chicago, sponsored by the Chicago Tribune, and under the personal direction of Phil Maxwell. Victor Grabel is general music director. During the last six years more than 600,000 people have attended the evening show. This year Noble Cain, famed conductor of the Chicago A Capella Choir, was general choral director, and, again, Fred Miller was in charge of the drum corps competition and field events.

Your Embouchure

By Joseph Gustat, St. Louis, Mo.

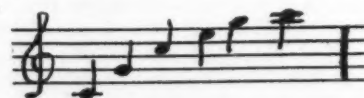
● WHENEVER A brass player has a bad day, invariably the lips are blamed. There are occasions when one's stomach may be bad and that will naturally reflect on the lips. In most cases the lips are not at fault. A close check should be made of the air column. When you are in a tight spot, technically, a high or delicate solo passage, try to remember to keep the neck, shoulders, and arms thoroughly relaxed. Whenever there is fear to play something well, tenseness results, and tenseness closes the air column. In an excited state one is unconscious of what is happening. The arms become so rigid and the pressure of the mouthpiece on the lips is so intense that if there were a gauge to record the amount of pressure applied, it would be appalling. Still we say the lip muscles are delicate. Just imagine the amount of abuse they take!

Had the air been permitted to pene-

trate the lips, all this abuse would never happen. Most teachers overlook this important factor but blame the lips entirely when the fault is in the air column.

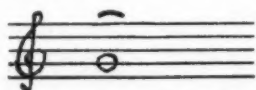
Regardless of how difficult this may be, do not be forgetful of a relaxed body, and be sure that a good supply of air penetrates the lips. When rigid through the shoulders, one cannot breathe deep enough, and without breath there cannot be adequate passage of air through the lips.

The obstruction of the air column is the tongue. To prove this play this chord:



the throat and raises against the soft palate, thereby closing the air passage. If this happens, the tone in the upper register becomes very thin and nasal. The neck swells several inches, and the face becomes flushed. This is the greatest evil in wind instrument playing. If this abuse is allowed to continue for a long period, the tongue and neck muscles become so overly developed, it is very difficult to overcome.

There is a natural tendency when playing in the upper register for the tongue to become tense, draw back into the throat, and to press against the palate. One should always strive to keep the tongue relaxed, low, and in a forward position. The oral cavity is the wind instrumentalist's tonal chamber. If it is filled with tongue, the tone cannot be of fine quality. To prove this play:



While sustaining, raise the tongue to the roof of the mouth, filling the oral cavity. While still sustaining, lower it to the floor of the mouth, and note the difference in the quality of tone.

We knew the practice of long tones did improve the tone quality but were never conscious of what happened during that practice. In striving for a clear tone, it brought about an unconscious freeness of the throat and tongue. That freeness and relaxed state was responsible for the clearness of tone. Now that we are conscious of the actual functions in producing the necessary tone, we are approaching our work in a more intelligent manner.

In the staccato or attack the average student is most concerned in the action of the tongue. The follow-through of air is equally important. In a short attack, if there is not a follow-through of air, the tone is abrupt and very hard. In other words all tongue and no air produces a bad musical effect.

The loudness of an attack is not in the hardness of the tongue stroke but depends upon the amount of air permitted to follow up the attack.

In rapid staccato the tongue should always remain close to the front teeth, relaxed, and with a minimum action of the tongue. It is not possible to attain a great speed with a long stroke of the tongue.

Never forget the follow-through of air. Several school bandmasters inform me that they have tried this relaxed tongue method with their woodwinds. Their tone showed improvement, and the tongue speeded up considerably.

Correlating Instrumental and CHORAL Music

By Carol Merhoff Pitts

Director of Music, Central H. S., Omaha, Nebr.
Director of Choir, Municipal University, Omaha, Nebr.
Summer Faculty of the Christiansen Choral School

● **IN THE PAST** few years there has been a noticeable increase in the number of instrumental music directors who have been called upon to direct choral activities also. This is in many ways desirable since, after all, with the exception of the strings, the only difference between playing an instrument and singing, is in the medium employed, the basic principles being very similar.

All wind instrument players produce their tones by setting into vibration a reed (in the case of reed instruments) or a column of air (in the case of brass instruments). The singer produces his tone by setting into vibration the vocal cords. The problem of correct breathing is identical for both player and singer.

The day of the instrumental soloist, whose neck swelled out, whose cheeks were puffed, and who seemed about to burst a blood vessel, is past, as is also that of the singer who appeared about to have apoplexy while singing a forte tone.

To breathe correctly cannot be overemphasized. The ideal at all times is relaxation of the neck and throat muscles plus an adequate supply of air, supplied by active breathing muscles, which include those of the torso, intercostal or rib muscles, chest and abdominal muscles. Both singer and player must employ what is commonly termed "deep breathing". Control of the breath is of paramount importance, and this can only be accomplished through proper use of all the active breathing muscles.

The tone must be started from the "diaphragm". It should not be harsh or blasting but relaxed and beautiful even though a triple forte is required. Volume and intensity of tonal quality is the result of the proper use of the breath. Every soloist should strive for ample support of the tone without tension.

It has pleased me greatly to hear many instrumental directors caution their players to "sing" their tones. Too often a band can be justly accused of playing stopped tones (cheating note values), and the performance results in a series of chopped phrases which is unpleasant to the listener. The wind instrument player should



make his part sing as would the singer, as he frequently has a melodic line which requires a sustained flowing tone. Valuable assistance can be given the young instrumentalists by having them sing the phrases on a vowel before playing the phrase on their instruments. This is being done in many bands with astounding success. If the player can sing the tones in tune, he will undoubtedly play them in tune.

Correct posture is important to both singer and player. Without it, it is practically impossible to develop good breathing habits. Of course, the instrumentalist has the added handicap of properly holding the instrument which he is playing, but in general the principles of good posture, both standing and sitting, are the same for the singer and the player. The choral director must always be on the guard to teach the singer not to "sit twice", on the chair and the back of the chair. To avoid handicapping the breathing muscles, the upper part of the back should not rest against the back of the chair.

Briefly, every instrument player would benefit greatly by employing many of the good habits of good singing, and every singer would sing better if he were able to play an instrument well. Both are closely related in their fundamentals.

News and Comments

Broadcast from Kentucky

● FROM C. E. NORMAN, Anchorage, Kentucky, president of the Kentucky Band and Orchestra Directors association comes this news of what is going on in that progressive state.

Plans have been completed for broadcasting of instrumental music lessons over station WHAS, under the joint auspices of the University of Kentucky and the Kentucky Band and Orchestra Directors association. The first of the series will go on the air September 29. E. G. Sulzer, director of publicity for the University of Kentucky, and former president of the association, is chairman of the broadcasting committee. John Lewis, Jr., will be in charge of the clinic band, and the continuity will be handled by a staff announcer.

Two clinics will be held by the association this fall, one for Western Kentucky at Bowling Green, staged by Dr. R. D. Perry, and the other at the University of Kentucky, of which John Lewis, Jr., is chairman. Lynn Thayer, chairman of the Kentucky State Fair Music Festival, announces prospects for a large number of bands to attend the 1936 festival at Louisville.

Complete reorganization of the treasurer's office has been effected under the guidance of L. P. Brown, treasurer.

Other projects in which the association is interested are the all-state band and orchestra which will be prepared by J. R. Elliott, and presented to the Ky. Educational Ass'n in April.

Pennsylvania

Hall the keystone!

We are "making Pennsylvania musical," declares the School Music association of the Keystone state. The association held its second annual convention last May 14-16, at Indiana, Penna., with Charles O'Neill, director of the 22nd Royal Regiment band, Quebec, Canada, as honorary guest conductor of the 200 piece all-state high school band. Some thirty state bandmasters assisted with their batons.



Mr. Brown

John F. Victor of Abilene, Texas, was also a prominent figure in this clinic, giving many valuable pointers, which he is well equipped to do.

M. Claude Rosenberry, state director of public school music education, and Captain O'Neill were presented with honorary life memberships; a gold medal was presented to Harry A. Canfield, clinic host, and a plaque to the Indiana high school. A. S. Mieser of Lebanon made the presentation.

On the present year's calendar of events is an all-state chorus scheduled for Ebensburg, November 19-21, Gordon F. Williams, host; an all-state orchestra, locale to be selected; and an all-state band at Coatesville in May, W. Fred Orth, host. The newly elected officers are: W. Fred Orth, Coatesville, president; Gordon F. Williams, Ebensburg, vice-president; Lina B. Yeager, Verona, secretary; and Cyrus B. Thompson, Hollidaysburg, treasurer.

There is just no stopping this man James C. Harper, director of the Lenoir, North Carolina, high school band. He's into everything. The band now has three buses in its own right, two palatial passenger buses and one for instruments. They played for the Kiwanis International at Washington, D. C., this summer and succeeded in impressing the temporary inhabitants of those marble palaces of lucid fancy, no end.

Stokowski in the Movies

● SCHOOL ORCHESTRA musicians will be watching the movie announcements for the release of "The Big Broadcast of 1937". For that picture is to record the great director, Leopold Stokowski, at work with his orchestra. This is the first time that a major symphony orchestra playing classical music will have appeared as a feature of a show made for entertainment.

"I can say only what I expect our debut in films will show. We have chosen from the best in music literature," said Mr. Stokowski, "two works of the great master, John Sebastian Bach.

"The slender sound track at the side of the 'Big Broadcast' film, carries in

light and shade a portion of the best performance nearly 120 musicians and myself can give.

"Then comes the important question of the camera. What is there interesting to see in the spectacle of a full symphony orchestra at work? There is music itself to watch.

"You may be sure that the camera will not focus monotonously on the conductor and his little stick! The conductor is, after all, only the cheer leader, the coxswain, the motorman of the orchestra. The fine musicians who sit behind the stands make the music which he strives to mold for best effects.

"So the camera in our scenes of 'The Big Broadcast' does what the eye of an eager, interested listener would do. It follows the music from one section of the orchestra to another.

"Often during a concert you will hear whispered behind you, 'What's that instrument? What's playing now?' But even in the finest symphony halls, only a few fortunate members of the audience are so situated that they can watch the musicians at work. On the screen, every member of the audience will be able to do just that.

"He will also have the ancient and honorable privilege of all music listeners—he may close his eyes and concentrate on what he hears.

"In our performance of the Bach Fugue in G Minor, this little journey through the orchestra will be especially fascinating. A 'Fugue' you know is a musical form built like an old 'round' song. The same melody is introduced in succession by one voice of the orchestra after another. Fugue comes from a word meaning 'flight'. The melody pursues itself through the orchestra at different levels and in different instruments. All continue weaving their threads of melody to the mighty climax at the conclusion.

"The fugue is consequently one of the musical forms most difficult to write, and most fascinating to hear—if you know what is taking place.

"I believe that even the musically inexperienced among the audiences of 'The Big Broadcast' will be able to follow the absorbing structure of symphonic playing better than they could otherwise do, thanks to the insatiably, curious camera which can see where it will, when it will.

"Finally, I want to tell my interest at appearing in the same film with another musical organization which does things so different from those we do—and does them so well. I refer to Mr. Benny Goodman's 'swing' band. I assure you that we as an orchestra feel the sharp contrast between our music, will be all to the good.

"Bach has certainly nothing to fear from the hottest jazz arrangement. There is no antagonism in music, except between interesting and dull. The color and glitter of instrumentation, which dance bands have come to use lately, can be traced to the rich storehouse of effects in the best classical music.

"There is always room for both symphony and swing, just so both be good."

National Conservatory

● DO YOU KNOW that there is now a bill in the Congressional machinery, House Resolution No. 4543 to be exact, that contemplates the establishment of a national conservatory of music for the education of pupils in all branches of music?

Quoting from the bill itself:

"The National Conservatory of Music shall be under the authority of a board of regents consisting of the President of the United States, the President of the Senate, Speaker of the House of Representatives, Chairman of the Committee on Education and Labor of the Senate, and the Chief Justice of the United States Supreme Court, who shall appoint a director general and a board of directors to manage the conservatory. The director general shall be a professional musician, or of musical training, with administrative capacity and executive ability, and of good character. The board of directors shall consist of five members. Three members shall be professional musicians of high standing and achievement, and two members eminent educators or other persons of high character and administrative capacity. The director general shall be ex officio member of the board of directors."

Ample funds are provided for in the bill for the erection of a suitable conservatory in Washington, D. C. If successful, this project will provide opportunities for many very promising school musicians, both in the matter of extending their education and perchance landing a nice, soft governmental job.

Because of the new ruling in the state of Minnesota, that each and every teacher of music in the schools must have a degree, it is said that about one-third of the schools are getting new directors this year.

First Piano Accordion Instructor at National Music Camp

●IN RESPONSE TO numerous requests for piano accordion instruction, the subject was added to the curriculum of the National Music Camp at Interlochen, Michigan, this year for the first time. Anthony Galla-Rini, popular young piano accordionist, teacher and composer, was chosen to conduct the classes. In choosing him, as the Scherzo, weekly magazine of the camp, says:



Mr. Galla-Rini

"Interlochen traditions for the best have undoubtedly been maintained, for Galla-Rini, in addition to being an accomplished musician, is considered the finest player of the piano accordion in this country."

An interesting innovation in the musical productions given at Interlochen was the accordion interpolation into the prison scene finale of the op-

era, "Faust". The organ part was extracted and rearranged for three accordions by Galla-Rini, and executed by himself and two of his advanced students. The consensus of enthusiastic comment was that the effect was that of a great pipe organ and that it added a truly climactic thrill to the scene.

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Return in 10 Days

●THERE HAVE BEEN, undoubtedly, a great many changes of address this summer. School bandmasters and orchestra directors seem to be skipping about to new locations, trekking to spots where opportunities are greater and pay envelopes fatter. Will every director who has moved his whereabouts this summer please advise us of that change by the proverbial return mail, giving the old and new addresses? Here are some of the changes that have come under our personal observation.

P. S. Martinez, director of the Stinnett high school band, which took rating II, Superior, in Class C at Amarillo, Texas, State Band Contest, will go to Schreiner Institute, Kerrville, Texas, as the new director of band, orchestra, and other musical organizations.

Eugene K. Asbury, who has been so substantially identified with Taylorville, Illinois, for so long that we all thought him a permanent citizen of that city, surprises us by moving to the instrumental music department of the Illinois State Teachers college in Charleston, Illinois, where he will be in charge of both band and orchestra.

Mr. Asbury has glorified our National Contests with some of the finest bands that have ever been seated on the Class B platform. He leaves behind him in Taylorville a record of achievement that will be difficult to duplicate. He is to be congratulated upon the large opportunity his new connection will mean to him, and he will assuredly make the most of it.

Among other changes: Lyall Smith, formerly of Rockford, is now going to Wellman; J. E. Cool, formerly of Wellman, is going to Iowa Falls; John Day is going to Hartley from Milford, and Arthur Mullens is the new man at Milford.

Mary LaDage will be at Sidney, having gone there from Mallard, and Melvin Hill is going from Manly to Harlan; Leo Grether from Orange City to Keokuk; Milton Wioto from West Bend to Scranton; and Sigurd Fardal from Burt to Adel.

All of these changes took place in Iowa.

Be sure to send in your change of address. Newspapers and magazines

are not forwarded except by payment of the required postage.

Clem Lueck, who stirred things up in Ripon, Wisconsin, a couple of years ago, when the school board turned thumbs down on the band, has taken a position as publicity director at Ripon college. His former post as the Ripon high school band director is now taken by Reuben Lehman. Bernard T. Zeigler has resigned from Wisconsin Rapids.

Don't forget to send in your change of address.

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Fast Work in Idaho

●THERE ARE MANY schools on the great, spreading acreage of Idaho that are doing wonderful work in band and orchestra music. One of those schools is at Preston, where Harold C. Christensen, until recently working against stiff community opposition, is doing a job that deserves the highest endorsement of praise.

Two years ago the Preston high school made its first start in band and orchestra work. At the end of their first



Mr. Christensen

year two good ensembles were in concert condition. Although this is a Class B school the orchestra at the end of that first year entered the District Contest in Class C and received a rating of Superior against eleven other contestants.

This year they won the only Superior rating given in Class B, playing "Youth Courageous" and "Military Symphony". The band was also rated Superior in the District at the end of the first year, in Class B, and last spring took a Superior in Class A in both playing and marching.

One of the reasons for the quick success of this band is the genuine and sincere interest of the students. Twenty-five band members entered the summer camp at Logan, Utah, this summer to study under A. R. McAllister.

"Our groups are now in a very healthy condition," writes Director Christensen, "and are giving regular concerts during the summer in a forty thousand dollar band shell, which our city commission recently completed for us under a PWA project.

"I, personally, am very grateful for the suggestions I have received during my five years of teaching from you and your corps of writers. I believe a large part of the success I have

had here the past two years belongs to you, also the band, orchestra, and glee clubs I was able to organize at Moreland high school in Idaho and the Monroe school in Salt Lake City, Utah, before I came here."

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Contesting for Cash

● **THE PARKERSBURG**, West Virginia, high school band of ninety good musicians is \$500 to the good this fall, having won the grand prize in a contest conducted by Lions International at Providence, Rhode Island, on July 22, a feature of the annual national convention. Five hundred dollars will buy a lot of instruments, uniforms, and music; and it is something to be hoped for that these summer contests may become popular with the service clubs, with cash prizes on the line.

Any one of the five additional cash prizes awarded in this event is sufficient to warm the hearts of band parents working so hard to meet the financial needs of their bands. Here are the winners: Parkersburg, West Virginia, \$500; New Bedford, Connecticut, high school band, \$300; Providence, Rhode Island, Central high school band, \$250; Pawtucket, Rhode Island, senior high school band, \$200; Ottawa, Ontario, Canada, boys' band, \$150; and La Salle academy band of Providence, \$100. Other entrants were: Bulkeley WMI school band, New London, Connecticut; Central Falls, Rhode Island, high school band; R.O.T.C. high school band of Gloucester, Massachusetts.

In all, nine juvenile bands and eleven drum and bugle corps from New England competed. The judges were: For band—Charles W. Messer, bandmaster of U. S. Coast Guard academy band in New London; Lawrence W. Chidester, director of the New England summer band school, Tufts College, Massachusetts; Irving Cheyette, director of bands, Boston University; C. L. Andrews, Jr., Lieutenant-Commander, Newport, Rhode Island; and Major Karl V. Palmer of Portland, Maine.

For drum and bugle corps—Joseph Tessier, Providence symphony orchestra; Louis Nadeau, 118th Engineers band; Captain Henry Foss, U. S. N. retired. For drum majors—Henry B. Goff, Shrine band; timer, Albert E. S. Alers, American band.

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I have greatly enjoyed reading the many fine articles as well as the very useful hints and information on the teaching of the various instruments. Have recommended all my students to read this valuable magazine and many have subscribed for it, and I hope they continue to do so.

—Frank Secard, Dir., Rock Island, Ill.

Down in Texas They have a Clinic Every Month

By Russell E. Shrader, Dir. of Bands, Midland, Texas

● **HOW CAN OUR** state school band associations be made more effective? It is true that the state associations have made wonderful progress, and certainly a very definite and necessary contribution to the present status of school bands, but few will question the fact that they can become a means for obtaining much broader benefits. In particular there should be some means whereby the state association could bring constructive benefits to each member constantly. The state association should offer every member a working program in which to take an active part. There should be closer contact between the members in order to foster better fellowship and professional feeling. Some means is needed for the band students to hear other school bands more often than they generally do, and there is a wealth of achievement to be realized from closer co-operation between the band directors.



Mr. Shrader

The clinic idea seems to be the best answer to the prayers of most school band directors. Each year they are being better attended, and many more are being held. The main fault with them is that it is impossible to hold one long enough to satisfy everyone in attendance. There is always the matter of not having time to deal with every idea that needs attention. Then why not have more, smaller, clinics?

In the Western Division of the Texas association we have put this idea to trial during the current year. Last year at the official contest in Lubbock, Charles G. Walker, director of the Monahans high school band, suggested the idea that it would be a fine thing for the band directors to get together more often than just once a year during the contests. The writer decided to take the matter in hand in September, 1935, and sent out invitations to a meeting. The response, in spite of a busy football season, was very hearty, and the first meeting was held. In general the meeting had three parts. First, there was a short concert and marching program by the

host band, more or less of a rehearsal with all the fellows having scores to watch. Then the directors had a long "session" during which time an invitation for a meeting the following month was offered. Such points as marching tactics, football appearances, and plans for the year were discussed. No form of organization was necessary as we already had the state organization and its divisions.

The clinic was to rotate from city to city by invitation, each fellow to use his band for the clinic band and to be host and chairman of the meeting in turn. There would be no expenses, except transportation, and by the time the rounds were complete this would have equalized itself. A meeting would be held every month except when there was some state meeting to attend. It was agreed that the first part of the program should be open to the public in all the meetings to follow. A round table discussion on many points was conducted which gave the boys who talk a chance to relieve the pressure on their chests.

The third part of the meeting consisted of the serving of refreshments for the band directors and their wives which concluded the meeting with a delightful period of fellowship, refreshments provided by the host school's home economics department.

There have been five splendid clinics held in this area which covers several thousand square miles. Many of the fellows have driven more than a hundred miles and back, to attend these meetings. The first meeting was called by the writer and held in Midland, Texas. The second meeting was held by invitation of Superintendent Roberts of Wink. Here Charles Sanford Eskridge was the host and chairman, and the meeting was attended by the state association president, D. O. Wiley of Texas tech band. The next meeting was held in Fort Stockton, by invitation of Superintendent Reeves and presided over by the genial Joe Berryman of percussion fame. At this meeting the superintendents were invited and many of them took very active parts in the discussions.

The fourth meeting was held in Iraan by invitation from Superintendent Bickley. Here Jacques Nonce had all the visiting directors as guest conductors in the public program by the Iraan high school band. This meeting was also attended by Fred W. Miller of Chicago who added materially to the meeting by describing the Chi-

cago Tribune festival and taking an active part in the technical discussions. The meeting held last year was in Odessa at the invitation of Superintendent Fly, with G. Ward Moody as the chairman. At this meeting most of the discussion concerned the coming contests.

It is a unanimous opinion among the directors who have held and attended these monthly clinics that they are the finest thing ever done for the bands of this section. There has developed a finer feeling of fellowship among the band directors, the weaker sections of our bands have been helped by the suggestions and criticisms of other directors. There has been better co-operation in the arrangements for the contests, and many of the criticisms corrected. Because of the regular meetings, more interest has been taken in the state association meetings, and better attendance from this section manifest. There has no doubt been better band teaching, which after all is paramount.

The band exists for the student and anything that contributes directly to more effective character building, greater development, and a finer sensibility in music appreciation, should be the goal of all sincere band teachers. This idea of the rotating band clinic could be carried out in almost any other section of the country better than here in West Texas where distances between cities is a handicap. If any group of band directors can see the value in this idea and use it, then this write-up will have served its purpose.

"What Helped Me Most to Win First Division in the 1936 National Solo Contest"

Five First Division winners in the Cleveland Solo Contest will also be winners in a cash-prize contest, sponsored by The SCHOOL MUSICIAN, for the best papers written on this subject. Nearly every First Divisioner is "in this contest" which closes September 15, and the "First Prize" paper will be published in our October issue. Others may follow. This is a special feature in which everyone is keenly interested, and you may look forward to a real treat in October.

Who Can Match this Scrap-Book Story?

By James C. Harper, Director
Lenoir, North Carolina, High School Band

●MY FRIENDS TELL me that if there be such a thing as the transmigration of souls, my spirit will certainly be an unhappy shade unless it can find a home in some squirrel. This habit of preserving scrap-book data will be too hard to break, and filing away something will be inevitable. It may work out that way, but meanwhile our band scrap-book has proved



This 21-Volume Scrap-Book is worth its weight in twenty dollar bills, to the director and the band.

to be a collection of immense value, and the passage of time should make it even more so. The increasing amount of shelf space required for the additional volumes may force us to move the family out of doors in order to house the books properly, but then the family of a school band director must expect some hardships.

From the day our band was organized we realized that it would be wise to file and preserve important data; and newspaper clippings, photographs, programs, etc., were carefully put away. Sometimes so carefully that even we could not find them until long after the emergency had passed. With the passage of time the difficulty of indexing and quickly locating needed material became greater, and the scrap-book proved to be the solution. The very starting of the book required careful checking and comparing of the mass of material on hand. Many details which had been entirely familiar at the time some clipping had been filed were now almost forgotten, and careful reading and study were necessary for accuracy. The earlier data was too carelessly preserved and often failed to note the journal volume or date which proved a necessity later on.

One thing suggested another as wise additions to the book, and these often involved going back through old papers and

the musty files of magazines. Like the work of the artist and sculptor, the problem arose as to what to leave out.

Our scrap-book is now in its twenty-first large volume. The additional volumes are being added at the rate of about three per year. We include all newspaper clippings, programs, and magazine articles relative to our band or to the students who are alumni of our training. The photographs and kodak pictures alone are a matter of immense interest, and particularly as time goes on. The comments of all contest judges are carefully typed and pasted in the book, and for months before any contest we pour over the criticisms of past years as a guide to better training and performance.

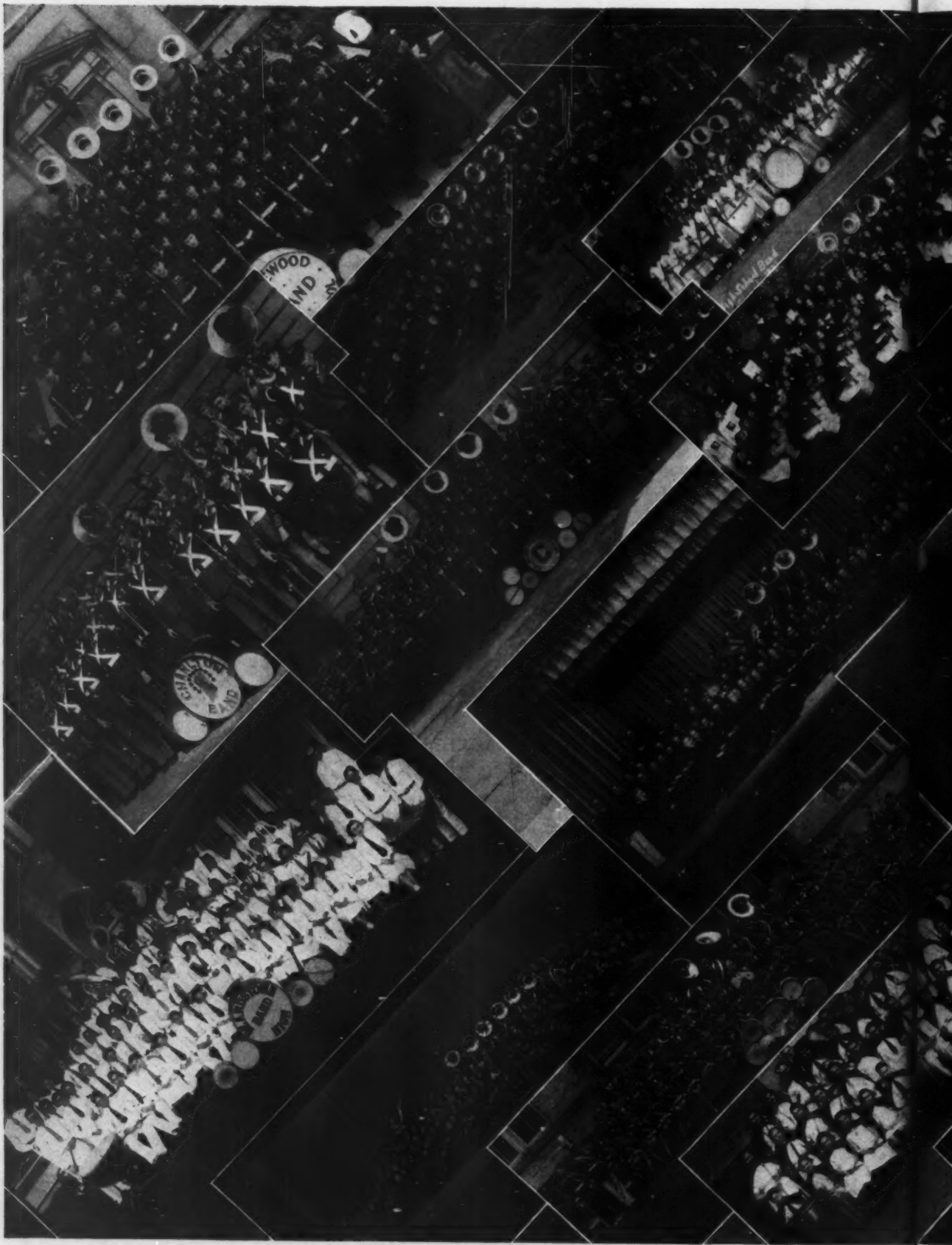
With the growth of the band in size and ability, more notable people became interested in our record and more of them heard us in our public appearances. Quite a number of these were kind enough to write us letters of commendation. The letters themselves we kept in our files, but photostatic copies of them were pasted in the scrap-book. Often they came from distant parts of the world and their stamps alone would be an interesting study. As such letters are often widely spaced chronologically, we are now at work on maps of the United States and of the world with stars to indicate the source of the letters of commendation in the book. Later on this map also will be photographed and the picture pasted in the scrap-book.

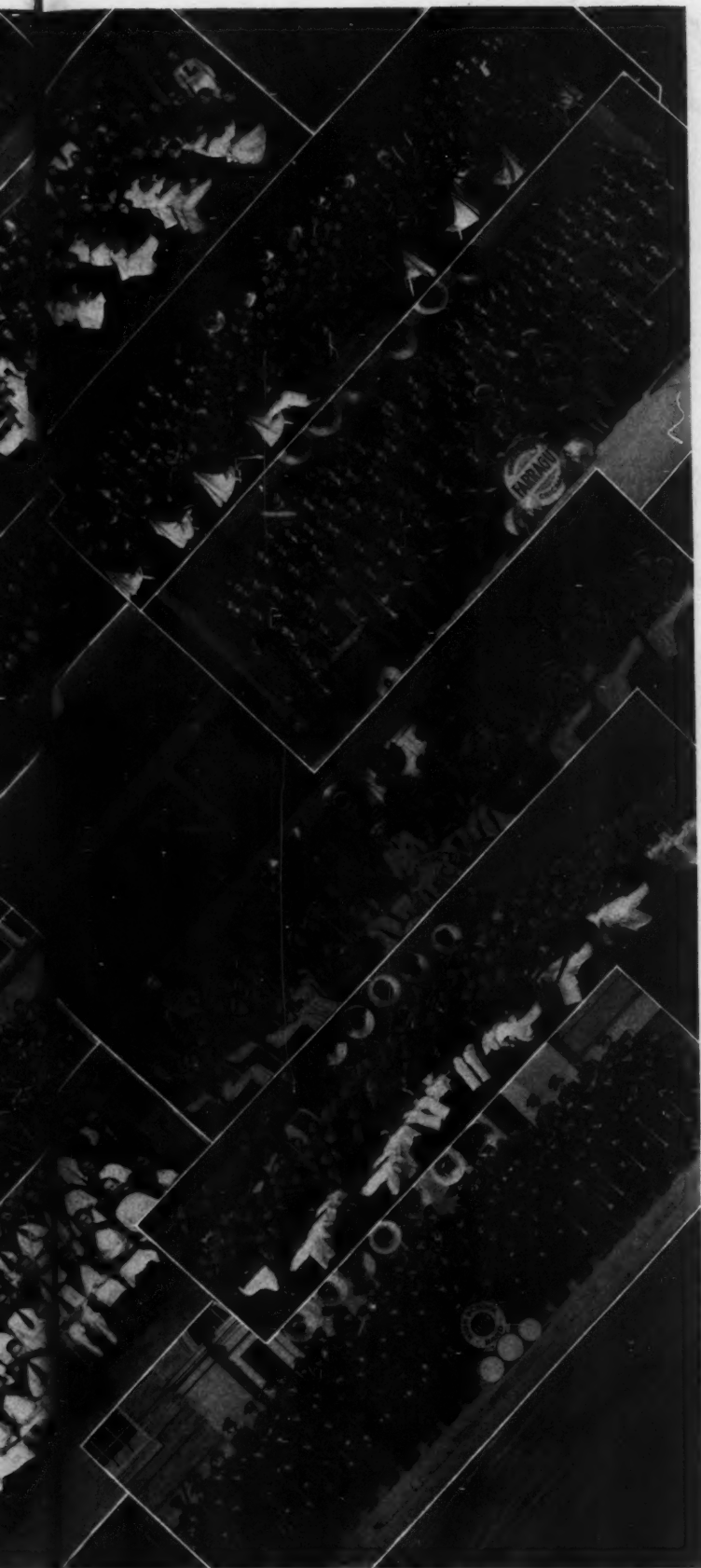
From the hundreds of letter-photographs in the book a few might prove of special interest to the reader. Christopher Columbus set sail on his first voyage of discovery on August 3. There is a letter in the scrap-book written on the anniversary of this date and from the mayor of the city from which he sailed. Another on the same date is from the Prior of the monastery where Columbus and his crew repaired for worship just before sailing. One letter comes with the postmark of Little America and another was on the attempted trip of the submarine "Nautilus" when it sought to reach the North Pole under the ice. Still another bears the postmark of February 22 from Mount Vernon on the two hundredth anniversary of George Washington's birth. One comes from Valley Forge on the anniversary of the date on which Washington learned that aid from the French would come to the American colonies. A letter written on the anniversary of Lord Tennyson's birth was penned in the room in England where he lived and enclosed kodak pictures of very interesting places connected with the life of the poet.

Certificates evidencing the contest winning and other band triumphs are photographed for scrap-book use as is the certificate authorizing the band's exclusive right to its own trade mark name design. In the latter case the supporting papers are also included.

In years when cups and banners are won these are photographed and the pictures go in the book. Especially good letter formations or other tactical projects

(Continued on page 36)





The Judges ★ Called us "Superior" ★

Although two years had passed since the last National Band Contest, bands at the 1936 National were in better trim than ever before. Here are some of those that placed in Second Division. First shown is the band from the Lakewood, Ohio, high school, a Class A group, also a First Division winner in marching. ★

Forty boys make up the Charlton high school band from the Indiana boys' school at Plainfield. Besides placing in Second Division in the Marching Contest, the band placed in Third in Concert, Class C. Lowell C. Stanley, director. ★

In both marching and concert the Crawfordsville, Indiana, Class B band made the same rating. Joseph A. Gremelspacher is director. The band has made First Division in its State Contest for the past three years. ★

In row three is the Beardstown, Illinois, Class B high school band. E. H. Swift is the director. ★

Eighty-one players, drum major, and field officer make up the personnel of the Collinwood high school marching band of Cleveland, Ohio, which is under the direction of R. H. Rimer. ★

Top: Under the direction of Harvey Moen, the Canton, South Dakota, H. S. band won its way to the National Contest, and entered in Class B. The first band at C. H. S. was organized in 1923. ★

C. E. Sawhill directed his Liberty Memorial high school band of Lawrence, Kansas, at the 1936 National, in Class A. ★

One of the leading high school bands in the Chicago area is Austin, Class A, under the direction of Captain A. R. Gish. ★

Arthur R. Goranson has directed the Jamestown, New York, high school band since 1926. This is a Class A band. ★

The Elkhart, Indiana, high school band, Class A, was also a First Division winner in the Marching Contest. David W. Hughes, director. ★

The Lincoln high school band of Cleveland, Ohio, made its rating in the Marching Contest. Harry Clarke is director. ★

Another popular Chicago high school band is the one at Ferragut. Joseph J. Grill directs this Class A band. ★

Row Six: Byron B. Wyman directs the Class C high school band at Gibson City, Illinois. Forty-one members comprise this band. ★

The David Anderson high school band of Lisbon, Ohio, is directed by Arthur Wise. This Class B group has seventy-eight members. ★

This Class C band is from Bensenville, Illinois. Director L. C. Huffman has led his band into Second Division in three National Contests. ★

In 1926 Elgin, Illinois, had its first high school band, of sixteen members. Now the Class A band numbers ninety-six. U. K. Reese, director. ★

Eavesdropping

By Mariann Pflueger

It's time to buckle down again, reporters, and hurry and take some pictures. Let's surprise your band and orchestra folk with either a picture of the group or of individuals in our Hallowe'en issue. All news and items must be on ye Eavesdropper's desk by not later than Friday, the 25th of September. So don't let me down. Goblins'll get you if you don't watch out.

Ahoy for a Scholarship!

Baritone, oboe, cello, and viola players, step this way for a scholarship that covers tuition. Also someone who can play both sousaphone and string bass.

Here's the gist of it: Boarding amounts to \$3.50 per week, or in some cases the student is offered part-time employment at 25 cents an hour, enough to defray the board. All that is asked is that you play in the college symphony orchestra and the concert band. You do not have to major in music, but may choose some academic field if you so desire.

Isn't that a dandy proposition? R. D. Perry, director of bands and orchestras at the Western Kentucky State Teachers college of Bowling Green, Kentucky, is waiting to tell you all about it. Write him today.

"An S. M. 'Spinno' for me"

One drum major who isn't going to be caught short when it comes to showing his stuff in the art of twirling when school opens is James Snoddy of Raceland, Kentucky. James

wrote to us for particulars on how to earn a baton, free, and then within four weeks from the day he had written us we received the thirty-five subscriptions from him. When you read this, James will have had his baton for a month and will probably be quite adept in several tricks, which he learned from the booklet he received along with the baton.

"No special method was required to get these well-known thirty-five subs," James said. "It was easy." All he did was tell them about The SCHOOL MUSICIAN, show them a copy or two, and then signed them up on the subscription blank; of course, at the same time, getting the sixty cents for the year's sub.

We know all of Raceland is going to be mighty proud of James when they see him demonstrate his skill with his "Spinno".

Why don't you help your drum major

to get one of these "Spinno" twirling batons, said by some of the judges of the National Drum Majors Contest to be the best on the market for twirling purposes? Get started now. Don't delay.

Long or Short Duet?

The long and short of it is that these boys placed in the Second Division of the 1935 National



Contest for miscellaneous accompanied trios, as there was no special contest for cornet duets. Arnold Jindrick, on the left, was a senior in high school at the time of the contest and a Fourth Division winner in the National Cornet Solo Contest.

Little Steve Spiedel was a sixth grader when he played in this, his first, National Contest, and held second chair in the band. We shall all look forward to seeing Steve listed among those on top in the cornet solo contests when he gets to be of high school age.

Proud Winners

Picture below

These snappy looking band boys are members of the Beaver Dam, Wisconsin, high school band. And what is best of all, they were national winners in the 1935 contest for brass quartets. Here they placed in the Second Division.

The boys are Wayne Evans, baritone;



Ted Bayley, French horn; Walter Barton, second cornet; and Jack Frey, first cornet. Their director is Jesse W. Meyers.

New Mexico, Here We Come

Picture above

Two of the most easy-on-the-eyes "drum majorettes" of New Mexico are, left, Eileen Bailey of the Dawson high school band, and Mary Alice Harnish of the Raton high school band. These girls led their bands in the New Mexico Music Festival in Raton last May.

Tell me, though, are those lilacs I see tucked in your shakos?

Charles Chose Cornet

Although a sophomore in high school right now, Charles F. Jones was still in grammar school

when he became a member of the Hobart, Indiana, high school band. He is now starting his sixth year as one of the cornet players of the band.

Charles has studied under his former director, William D. Revell, and Clifford P. Lillya, former director of bands at the Von Steuben high school in Chicago and now at North Park college, Chicago.

At the 1935 National Contest for cornetists Charles placed in Division Two. He chose "La Mandolinata" as his number. Ambition? To be a director.



Whiting Chalks Up

Picture 1

Over at Whiting, Indiana, the high school orchestra has chalked up another win on its scoreboard of contest placings. The rating? First Division. The place? Northern Indiana State Contest for 1936. Indiana now has two State Contests, the Northern and the Southern.

This is the fifth consecutive year that

the Whiting high school orchestra has either won First Place or First Division in its State Orchestra Contest, and in National competition it has one First and one Second Division to its credit. Whiting orchestrians are proud to have Adam P. Lesinsky, president of the National School Orchestra association, for their director.

• • •

Hail, Englewood!

Picture 2

These smiling lads and lassies are beaming about the fine performance they gave at the Rocky Mountain Contest in Denver, April 28 to May 2. They hail from Englewood, Colorado, and answer to the name of the senior high school band.

In this contest the bands were rated in three divisions, and Englewood senior rated Excellent, or Division Two. H. K. Walther is the director.

(We wonder if the star on the trousers of a certain miss in the front row has any special significance.)

• • •

Our First National

Picture 3

Here is another group of new-comers to a National Orchestra Contest, who placed in Third Division, in 1935. We present to you the Class C Delphos, Ohio, high school orchestra, under the direction of K. W. Findley.

This orchestra is composed of forty-seven members, seventy-five per cent of whom also play in the band, some doubling on other instruments. At the 1935 Ohio State Contest the Delphos orchestra was the only one to receive a unanimous Superior rating on prepared music by the three judges. We salute you, Delphos.

• • •

Upbraiding? No

Picture 4

Who said that the girls don't wear braids nowadays? Just look at these fair maidens, and the boys, too, all bedecked in braided uniforms, and we wager you'll change your mind. Our braided folk comprise the Williamson, West Virginia, high school band.

Carl Dameron, plain and fancy twirling drum major of the band, maneuvers the group on the field, and while there was no contest last spring, the year before he maneuvered the band into Second Division in field work.

Director C. L. Criswell, graduate of the Cincinnati Conservatory of Music, directs the band in concert playing. The band placed in Third Division in the playing contest at Wheeling in 1935. This year the festival was substituted for the contest in West Virginia.

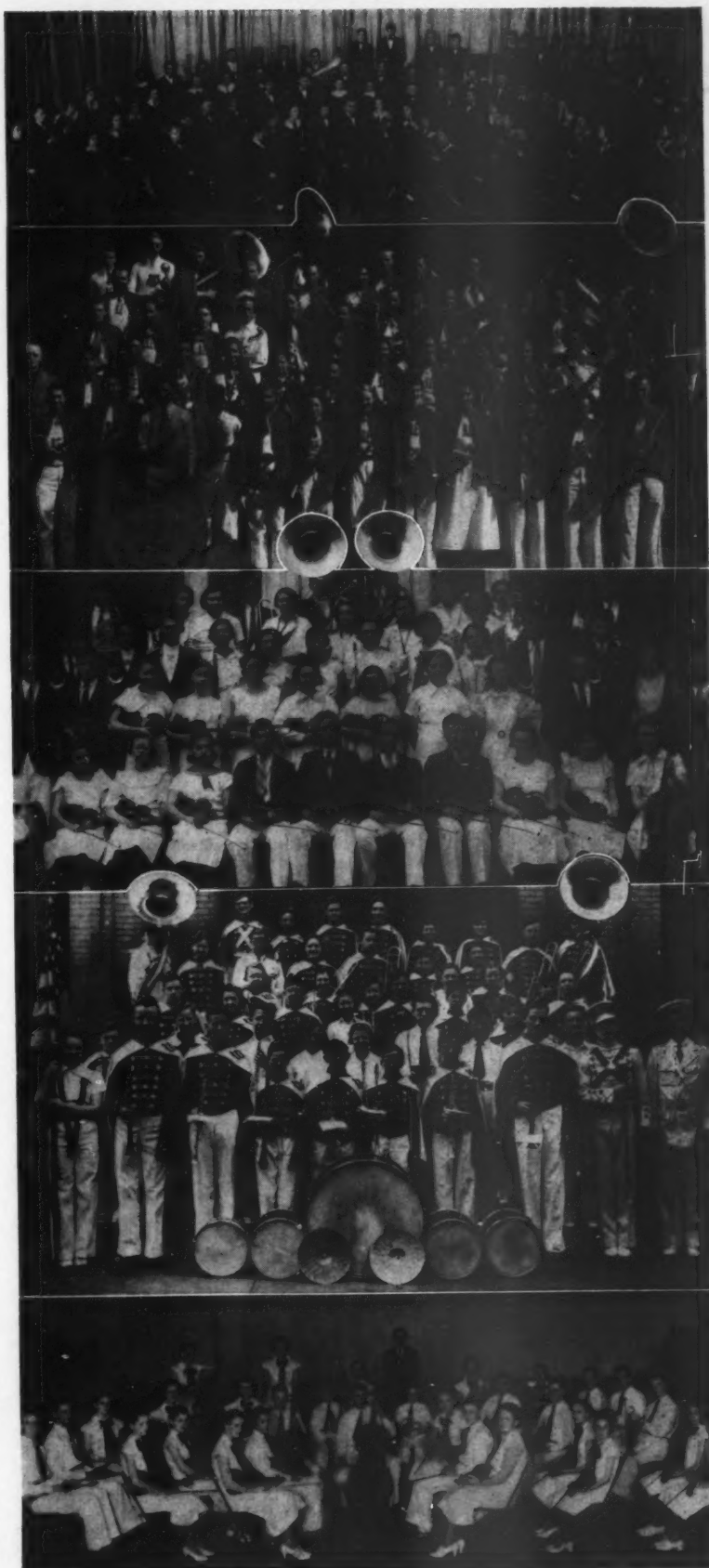
• • •

Leap Year

Picture 5

It took only two years for the Paton, Iowa, consolidated school orchestra to make the leap to national caliber. And it was at Madison, Wisconsin, in 1935, that the orchestra made its famous leap.

On March 15, 1935, the thirty-one members, under the direction of John P. Miller, began their competition. That was the date of the Sub-district Contest. Then came the District, State, and National Contests. At the latter,



playing with Class C orchestras, it placed in Third Division.

Besides contest work, the orchestra has plenty of time to play at community events and county school festivals.

Why Jane Chose Violin

Little did Jane Sarah Welch know in 1926 that she was to become a national champion on the viola. But her parents came back from a trip to Europe in 1927 and brought with them, for Jane, a violin from Germany, then, perhaps she may have had an inkling that the violin was to be her instrument.



At first she took class lessons in school, but after a year took privately, three years with August Molander, three years with August Hagenow, and then with Emanuel Wishnaw.

She plays in the Lincoln, Nebraska, high school orchestra, string quartet, and the symphony orchestra. In 1934 she made First Division in the National Viola Solo Contest and in 1935 made Second Division in the National Violin Solo Contest. Her number at the latter contest was the 1st Movement to Mendelssohn's Concert in E Minor.

Summer School Concert

Over two hundred musicians participated in the intermediate band and orchestra concert held at the Abraham Clark high school, Roselle, New Jersey, on July 29. These musicians were all students of the summer music school in Union county.

Buddy Meets Our President

Thirteen-year-old Buddy Meyer greets President McAllister of the National School Band association in Amarillo, Texas. Buddy feels mighty proud of this honor, and it is one that he will long remember.

Young Mr. Meyer has his own ten piece orchestra; he won First Place in the Tri-state Contest on his alto saxophone in 1936, and placed in Third Division in the 1935 National Solo Contest.



A Rose to American Falls

Picture above

For twenty-eight years Portland, Oregon, has held an annual Rose Festival. One of the most beautiful ever staged was that of 1936, in which the high school band from American Falls, Idaho, played an important part. The lovely floral parade, probably the most spectacular event of the entire four days of the festival, took place on Friday, June 12. The American Falls band was the third musical group in the parade, two sweepstakes winners of last year being ahead of them. This year the band won first prize among the musical organizations in the grand floral parade, Class A bands, and was awarded the sweepstakes prize in the Junior Rose Festival in which twenty-one bands participated. A special plaque from the Portland mayor was given the band.

Michael Maloney, former national First Division drum major winner, whose picture appeared on the cover of the December, 1934, issue of *THE SCHOOL MUSICIAN*, was also with the band. Mark Hart is the director of this sixty-one piece band, and he has already received an invitation for his band to take part next year in the Rose Festival, with all expenses paid.

Duet Among Trios

Among the contestants in the Miscellaneous Accompanied Trios Contest, held in conjunction with the 1935 National Orchestra Contest in Madison, Wisconsin, was this saxophone duet from West Salem, Wisconsin. Wilma Goedecke and Billy Sylvester make up the duet.



Pictured here are Wilma, Billy, and Director Valdemar Johnson.

With the contest held in Madison, more groups from Wisconsin than ever before had a chance to participate in a National Contest, and did they take advantage of the opportunity? We'll say they did. Just get out your June issue of 1935 and take a peek at the list of winners.

First Place, B'Gosh

For Oshkosh. The Oshkosh, Wisconsin, high school band took first honors at the big Chicagoland Music Festival on August 15. The band was entered in the juvenile group for under thirty members.

And were they stage-struck when they played before 30,000 people? I should say not.

Thomas Tackles the Ivories

Although Thomas Haven Sailor of Waverly, Illinois, placed in the Second Division for pianos in the 1935 National Solo Contest, he also champions the organ, harp, clarinet, violin, and bass drum.

His mother was Thomas' first teacher of the piano, and by the time he was seven years old he could compose small pieces. Two years later he took up the study of the violin under Nell Trimble, Chicago. Then came a course in piano, violin, and harmony in the Illinois Wesleyan University School of Music, with a summer term of piano and violin study under George Anson and Harry K. Lamont, respectively.



It was not until March, 1935, that Thomas again took privately, when he began coaching with Prof. Hugh Beggs, in piano, and Mrs. Clara Nelms, in violin. And then, just two months later, he made his national rating.

Velma Plays Bass

While in the eighth grade, Velma Roberts, of Iowa City, Iowa, started to play the bass clarinet, and it was not until she was a sophomore in high school that she took up the bass clarinet, on which she later placed in the Second Division of the 1935 National Solo Contest.



Velma has held first chair in the Iowa City high school band for two years, and when the high school orchestra placed alone in First Division for Class B orchestras at the 1935 National, Velma played the only bass clarinet in the orchestra.

Send Us News and Pictures

Tell us what is going on in your school. We want to print what others want to read.

Most directors appoint a boy or girl in the band or orchestra or chorus to send the news regularly to *THE SCHOOL MUSICIAN* for publication. We greatly appreciate this co-operation. Three million people, students and directors, in school music want to read what you are doing, want to see your pictures. *THE SCHOOL MUSICIAN* is the only magazine published that prints this news. It will help you in your community, so send it in, please. The Eavesdropper.

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The performance of the Wurlitzer band in the rendition of the difficult "Festival Overture" by Lassen and "My Maryland Overture" by Fuhrer was so outstanding that there was no question as to which band deserved first place. "The Martin brasses and saxophones in the band this year helped, no end, in bringing the ensemble quickly to prize-winning caliber," declared Director Ackerman. "The beautiful tone and perfect intonation of these instruments were an inspiration to the boys, enthusiastic over their easy playing, and certainly a joy to the director. The results speak for themselves."

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mastery of any musical instrument. No reasonable price is, therefore, too much to pay for a make of instrument that will definitely ease and shorten this road to success. The results you will get with a Martin Handcraft instrument are not limited to your own ability. A Martin will quickly find and develop your utmost talent. Innumerable "good" players have become "outstandingly good" almost immediately after changing to Martins, proving that these Handcraft cornets, trumpets, trombones, saxophones, and other brasses have built into them a hidden quality that aids and inspires the student and stimulates finer performance.

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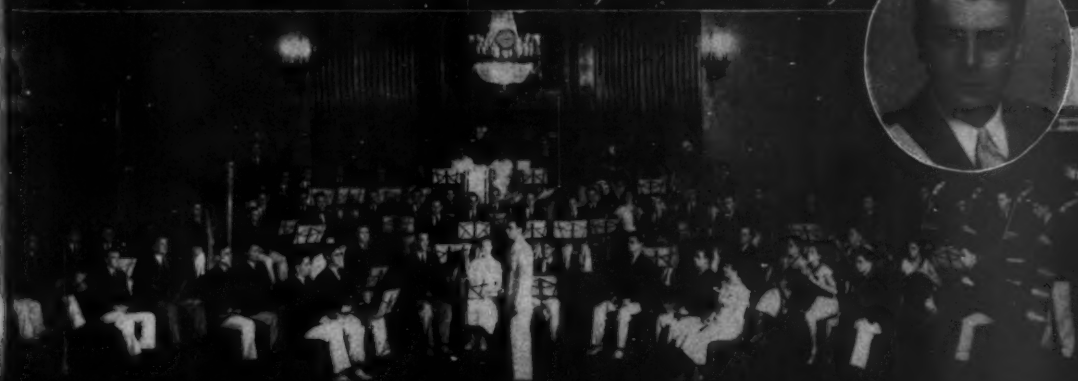
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These new models have "Centered Intonation"—which means that every note is truly in the middle—truly in tune. Poised action—the fastest ever known—is another feature of these new saxophones.

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Send the coupon. A new booklet containing complete information on the latest improvements in saxophones sent free! Also information on all other True-Tone instruments for band or orchestra.



Howard Steffey, Hammond, Ind., a first division winner in the national contests, uses a Buescher True-Tone.

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Robert R. DeHart, cornetist
 Pueblo, Colorado
 First Division National Winner, 1933, 1934
 Now Solo Cornetist
 United States Marine Band

He was just a normal kid, Bob DeHart, and like most little boys, eager for everything he saw. His playmate next door had a brass cornet he wanted to sell. Both boys wanted bicycles, and Bob wanted the cornet, too. But his dad bade him make a choice, and Bob chose the instrument.

His first adventure in music was a membership in the Phillips' Crusaders boys military band. With them he played solo cornet during his last two years in grade school, and that training gave him sufficient start that he was able to make the high school band in his freshman year.

These experiences represented Bob's only training until he reached his junior year when he began lessons with his former Crusader band director, Rei Christopher, who was now director, also, of the North Side, Pueblo, school band. After fourteen private lessons he entered the State Contest in Denver and was awarded first place. That was a great victory for Bob because it sent him to the National at Evanston where he won both First Division and the Interlochen scholarship, and, he writes, "I spent there the most delightful eight weeks imaginable.

"There I met the most wonderful of music leaders, and made many valuable and cherished contacts with the better known people of the musical world.

"I was principal musician in my junior year in high school and assistant director in my senior year. I again won first place in the State Solo Contest and also a rating of Highly Superior at the National Contest at Des Moines. That fall I played in competition for a scholarship at Rochester, New York, in the Eastman school of music, receiving a scholarship, and went one year.

"Instead of coming home for the holidays I went on a tour to New York City and Washington, D. C., had an audition with Captain Taylor Brenson, director of the U. S. Marine band, was placed, and am now a soloist with the band. Incidentally, that was the dream of my life, and I am most happy with my work and position."

MARCH!

and

Make it Snappy

(Continued from page 9)

ing unit are *timing* and *rhythm*. These two essentials also have an important place in the concert organization. The marching band develops a solidity and volume of tone which is beneficial to the concert band; in fact, many directors advocate it as a means of increasing the climactic effectiveness of their concert bands.

How Can the Concert Band Help the Marching Band?

The aim of any musical organization is to play correctly, and especially is this true of concert ensemble; the attention given to intonation, tone quality, musical interpretation, etc., in concert band, will improve the quality of playing on the march. The fact that the National School Band association allots forty per cent of the possible one hundred points in a marching contest to "playing ability" is indicative of its importance.

How Can We Build the Desire for a Good Marching Band?

The band might be likened to a troupe of actors, its stage the street or field upon which it performs. The applause of the spectators on the curb or in the grandstand is to the band what a "full house" is to the actor. Applause is the outward sign of appreciation given to the organization by the townspeople, and this showing of appreciation is the spark that electrifies the band. They play better; they lift their feet higher; they have a new jauntness to their step. What is it? It is the desire which is in every human heart, the desire to *excel*. The audience thus awakens in the boys and girls a desire for a good marching band.

Another attraction of the marching band for boys and girls is the number of trips that they take. The marching band is called upon more than any other group to perform for conventions, athletic contests, fairs, festivals, and civic celebrations, in other cities, greatly enhancing the desire for a good marching unit as far as the student is concerned.

After the first round of applause, the desire has been aroused, but it is now the director's duty to develop this desire and to direct it so that it

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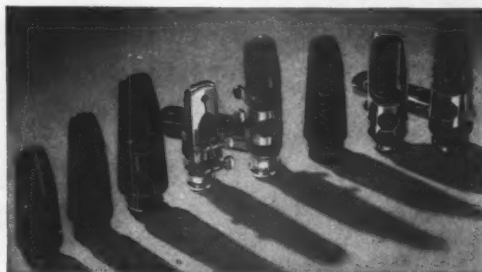
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Time Required to Develop a Good Marching Band?

This question opens to us the entire field of *fundamentals* and the methods of teaching them. The modern school program is so varied that it does not, in the great majority of cases, permit unlimited rehearsal time for any one activity; consequently, every bandmaster is interested in obtaining the maximum efficiency from the minimum amount of time spent in rehearsal. A definite outline on what to teach, and with it the knowledge of how to teach it, is essential.

The teaching of marching fundamentals should be started as early as the students are started on instruments. This insures the steady growth of the marching unit along with the concert band, and, since the group is fundamentally trained, the rehearsal time of the advanced marching band can be spent on special evolutions.

The following outline has worked very successfully for me in developing the marching band, and I believe it is arranged in a logical order.

I. Individual Fundamentals

A. Preliminary training for unit movements.

1. Attention, at ease, at rest.
2. The faces—right, left, oblique, and about.
3. The steps—side step, back step.
4. Forward march and halt.

II. Fundamentals of the Unit

A. Organization.

1. Selection of right guides.
2. Number of files and ranks in the band.
3. Placing of the instruments.

B. Routine Drills.

1. Fall in.
2. Cover in file.
3. Right dress.
4. Fall out.

III. Fundamental Movements

A. Basic maneuvers for handling the organization.

1. Forward march and halt.
 - a. Securing perfect alignment.
2. Countermarch.
3. The oblique.
4. Open and close ranks.
5. Right by fours, threes, twos, and by file.
6. Column right and left.
7. Column half-right and half-left.
8. Company front.

IV. Special Evolutions.

There are various short cuts for teaching this outline; such as indoor practice for the individual funda-

mentals and the "four plan" in the developing precision under headings II and III. We cannot go into a discussion of these because of limited space, but whatever plan you might use, the important thing is to keep it uniform.

In closing I would like to say let us have more fundamentally trained marching bands.

String Tone

(Continued from page 19)

bow flat and all the hair touching the string, he really puts a brake on the string's motion. A violin string is a tiny, thin medium of tone production. It has been said that a fly lighting on the string can produce a tone. Thus, to produce a tone, the less hair of the bow that touches the string for the infinitesimal instant when the string is set into motion, the better the tone will be, because there will be no friction-scratch at the outset. Begin the tone with the edge of the hair on the side of the bow which is toward the scroll end of the violin when playing at the frog of the bow, and the edge of the hair on the side toward the bridge when playing at the point of the bow. This will also result in good wrist movement and a graceful right arm. As soon as the tone is purely started it may be augmented to almost any degree of loudness consistent with the possibilities of the instrument and the resulting tone will be good.

Speaking of the third way to make a poor tone, science tells us why the bow must be parallel with the bridge. If you look at your string, you will see, as you draw the bow across it, that it vibrates seemingly back and forth. This is called the transverse vibration. There is another vibration going on which we cannot see, for it is the vibration of the molecules within the string itself. This vibration takes place in the direction of the length of the string and is called the longitudinal vibration. The pitch of this vibration is very high, so much so that it sounds to us like a squeak. When the bow is not parallel with the bridge, but makes an angle with it, the longitudinal vibration pitch of the string is likely to sound out instead of the real tone of the note the player is playing, and thus we hear the squeaky tone.

Too much longitudinal vibration in

(Turn to page 26)

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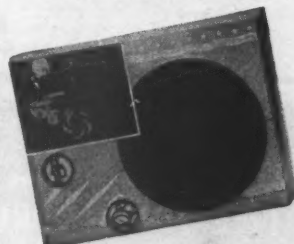
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Mr. Harper's Scrap-Book Story

(Continued from page 35)

are similarly photographed and preserved. At times the process is varied by shooting the band's marching in motion pictures, and certain frames of the motion picture film are re-photographed and pasted in the book.

The band members know the scrap-book very well and many of them have written letters from abroad expressly for scrap-book use. Others have used its historical and geographical references as a tie-up in the regular academic courses in these subjects.

Probably the greatest use of the scrap-book lies in its use as a source book and reference for information about the band's own history. Its complete file of programs, dated clippings and articles, and photographic data all supply needed information when desired, and as it is well indexed and chronologically arranged, it is a simple matter to locate whatever information it includes in a very few minutes.

Thus, dear reader, if, in the years to come, you happen to notice a squirrel struggling with a huge scrap-book and trying to hide it in some hollow tree, it may be yours truly, but the scrap-book will still be doing its bit for the band.

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(Continued from page 35)

proportion to transverse vibration means too many high overtones mingling with the fundamental. This makes the tone hard and too brilliant, since the very high overtones are dissonant to the fundamental, the note you are playing. This longitudinal vibration caused by a crooked stroke will continue even after the bow has straightened itself out, and, mingling with the true tone, the resultant quality will be harsh and not pleasant. You can also get a scraping sound that is neither longitudinal vibration nor transverse vibration—and what's more, lots of fiddlers do it!

Finally, for a full, round, smooth tone, try this little test. Look at your string while you are bowing across it. On the violin it is easiest to see when the G string is used. Does it vibrate smoothly, or does it quiver and change its pattern? For good tone it should be smooth. Now, when you change bow, can you do it without stopping the string's vibration completely? You will notice that, as you change bow, if it is done lightly and quickly just at the instant of change, the vibration of the string will continue widely with scarcely any interference of it by the bow, or any diminishing of its amplitude (width of vibration). And the truly singing tone is the tone which can do this.

NOTE: This little experiment is of great value to the string bass player and will aid him in his bass problems. He will find, however, that he needs a shade slower change of bow-stroke than the violinist, and the first incentive of vibration on any string will need a certain amount of pressure of the bow in order that his tone will be the fundamental note and not a harmonic, the harmonic generally being an octave above the tone he wishes to play.

I have greatly enjoyed reading the many fine articles as well as the very useful hints and information on the teaching of the various instruments. Have recommended all my students to read this valuable magazine.—Frank D. Seward, Director, Rock Island, Illinois.

I think your publication is the finest of any school paper on the market. I think it is worth twice the price you are charging.—C. E. Norman, Pres., Kentucky Band & Orchestra Directors association.

I have been a reader of The SCHOOL MUSICIAN for many years and have received much benefit from it. The issues this year have been especially helpful.—Lloyd Oakland, Director, Great Falls, Montana.

More and more of my people are becoming dependent on The SCHOOL MUSICIAN for the latest in news and information concerning school music.—L. P. Brown, Treasurer, Kentucky Band & Orchestra Directors association.



Marjorie D'Vore, Saxophone

Senn High School, Chicago, Ill.

1936 National First Divisioner

(Picture on cover)

Every year, soloists enter the National Contest in greater number than in any previous year, and with the constant advance in the playing ability of all contestants, competition, naturally, becomes much keener. Last year's record of 113 placing in the First Division was shattered when 163 (an unofficial count) were posted in the 1936 National results.

For two consecutive years Marjorie D'Vore has been a contestant and winner in the First Division of the National Solo Contest for saxophones. She plays the E-flat alto saxophone. In the 1936 National her rendition of Transcription from "Rigoletto", by Verdi, was most excellent, and she was chosen one of the most outstanding school musicians to compete for the scholarship awards.

Marjorie is in her second year at the Senn high school in Chicago where she holds first chair saxophone in the high school band. Captain Charles D. Ostergren is the director of the band.

Beginning on the saxophone at the age of ten, Marjorie, by the time she was thirteen, gave a successful musical and dance recital, in which she presented fourteen selections on her saxophone and a group of dance numbers.

Not content with being a talented saxophonist and dancer, Marjorie has taken up the study of the clarinet, and you can be sure she will have it mastered in no time. Her plans for the future are to have her own band and become a successful director and dancer.



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Everybody Wants to Play the Piano Accordion

(Continued from page 11)

will want as soon as he or she—and girls will find accordion playing a fascinating and fashionable accomplishment—has become somewhat adept in handling the instrument.

In working with class groups having no previous musical training, I have been able to produce presentable players in from eight to ten weeks' time, while those studying privately will reach the same development musically in a week or two less time. Now we can begin to understand why so many people are taking up the study of the accordion.

The accordion was featured last year by the Minneapolis symphony orchestra under the baton of Eugene Ormandy, and will doubtless be added this season to the instrumentation of the famous Philadelphia orchestra. The well-known accordionist and teacher, Anthony Galla-Rini, was a member of the faculty at the National Music Camp at Interlochen this season. Recognition by Dr. Maddy and his associates and guest conductors, including Dr. Walter Damrosch and Dr. Howard Hansen, of the piano accordion as an important instrument in the high school orchestra field, is a logical tribute to the possibilities of the instrument. One or more accordions playing the standard harmonic parts will prove a valuable addition to your high school orchestra or to any string ensemble, and, of course, it has become one of the indispensable in our modern dance orchestras.

As a solo instrument the piano accordion possesses almost unlimited possibilities, and if one wishes to be "highbrow" in selecting a repertoire, please note that it is quite possible and practical to play a Bach fugue on the accordion without transcription or revision. Accordions may be grouped in any size ensemble from duets to whole orchestras of sixty or more players. These large ensembles make use of special arrangements in four or six part form and produce effects comparable to a great organ. In fact, I firmly believe that we shall see the accordion play a notable part during the coming years in "making America musical", and if you have not yet made the acquaintance of this most fascinating instrument, by all means do so at your earliest opportunity.

KEEPING PACE with the PUBLISHERS

By Forrest L. Buchtel, Director of Band, Orchestra, and Chorus, Amundsen High School, Chicago; Staff Instructor at the VanderCook School of Music

● GREETINGS AND BEST wishes to all fellow workers! 'Tis time to roll up our sleeves and dig in for another year's attainment in music. We should rejoice at our opportunity in bringing music into contact with new personalities. How many new ones will you contact?

Number one on our list this time is a very interesting and instructive book which came to my desk during the summer. Its title is "Military Band Instrumentation", by Charles Hobby, professor in the Royal college of music in London, and the publisher is Oxford University Press, which in itself speaks well for the book.

Naturally, in a hundred pages of instruction, you cannot give an exhaustive treatise, but how many of us have time to study a book that is exhaustive in nature? Not very many of us. On the other hand, we can sneak enough time to pursue the contents of a book of this length, which is full of valuable suggestions that are to the point.

Instructions begin with scoring for small related groups, which are gradually combined and enlarged until the complete band is attained. The many excellent examples for instruction purposes are drawn from the writings of such masters as Schumann, Chopin, Brahms, Beethoven, Bach, Grieg, Handel, Sibelius, etc. All explanations are pertinent and are written in a readily understandable language.

Chapter headings include: The Foundation Brass Quartet, Foundation Wood Quartet, Combined Wood and Brass Quartets, Added 16-Foot Bass, Addition of Eb Clarinet, Addition of Flute and Rinieno Bb Clarinet, Horns Added, The Minimum Band, The Oboe and Two More Trombones, The Saxophones, The Percussion, Extra Parts, Solo Instruments, and Extra Resources.

You will know more about what to expect from your band after studying a book of this sort.

• • •

Another very fascinating book is Berger's "Method of Pedal Tone Playing" for cornet and trumpet in seven lessons, by C. G. Berger.

The lessons are progressive in nature and are full of very definite illustrations, including musical examples and pen drawings and photographs that show the exact position of mouthpiece, lips, teeth, and tongue for playing in different low registers. In the last lesson, Mr. Berger has included three solos suitable for concert playing, which display the many possibilities in pedal tone playing.

This is a thorough treatise on a subject which most writers avoid, probably because they do not wish to commit themselves in writing.

Dall Fields' "Bassoon Method" marks the advent of a new publisher (M. M.

Cole) into the field of publications for school bands and orchestras. This is the first book in a series of instruction books for all band and orchestral instruments. Other books to follow immediately.

Nearly all bassoon books previously available have been so expensive for the beginner, as well as so dry in musical content, that this one is going to find a tremendous appeal at once.

Mr. Fields' book starts from "scratch" and interestingly progresses through sixty-four pages of instructive material which should develop the player to the point where he can handle an ordinary solo or ensemble part. Specific musical and technical information are provided as needed, and the customary page-filling has been omitted. This book is suitable for private or class instruction.

• • •

The Gardner Huff "Saxophone Method" is a member of the same series mentioned above, and, while the material is organized and presented with the beginner in mind, there is a great deal of this same material which can be studied with profit by more advanced players.

One point I am sure you will all like in the beginning of the book is the arrangement of all information in lesson form. Even such items as the care of the instrument, assembling of playing parts, note reading, counting time, formation of the embouchure, and all photographic illustrations are assembled as lessons for formal assignment. Usually such information is all hashed together in an early section of the book and is overlooked by the pupil in his haste to find the page which is marked as the usual "First Lesson".

Instruction in combined note-reading and playing begins in a confined range and is followed by a gradual and systematic expanding in technique. All material is arranged in such a way that the pupil does not feel he is being rushed. Familiar tunes (both as solos and as duets) find frequent use, and there is an abundance of photographic illustrations.

You will enjoy teaching this book either in classes or in your private studio.

• • •

This next book should not only arouse your curiosity but claim your interest as well. It deals with a subject which is often argued behind the scenes but seldom discussed in writing. This controversial subject is the vibrato. Contests always bring questions regarding the use of this device in playing—should it, or should it not, be used? Most of us have relied upon personal opinion rather than upon knowledge of any scientific data as our basis of judgment.

Dr. Carl E. Seashore of the University of Iowa has gathered together the work of twenty experimenters dealing with the vibrato and has consummated these studies in one volume entitled "Psychology of the Vibrato in Voice and Instrument".

The nature and extent of said studies may be gathered from the chapter headings which are now quoted: How the Vibrato is Studied in the Laboratory, The



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As you probably know, all the sounds to be studied in the Seashore laboratory are recorded photographically, and every care is taken to make the whole study as impersonal as possible. Thus, deductions approach the objectivity of any other science, and are not subject to the whims of individual likes and dislikes.

You will not only enjoy reading and studying this book, but you will have a new appreciation of the vibrato. Too, you will add your thanks to those whose diligence and patience have made possible such a book as this.

Next month more playing materials.

Vacation Hazards Turned Into a Happy and Useful Summer

(Continued from page 18)

proficient tuba player, thereby we were able to organize a well balanced band, which presented several weekly concerts during the six weeks.

The junior band was made up of thirty members who were at the transition period, from class lesson to regular band playing. Both organizations were highly successful.

Smaller groups that were organized included a brass sextet, a saxophone ensemble, a dance band, and a string orchestra organized to give those who played instruments of the string family in the regular school orchestra a chance to keep on with their regular instruments during the summer months.

The summer has now come and gone and sixty-five boys and girls have spent a profitable and joyous summer. And as we look over the list of results, we discover genuine achievement, the outcome being as follows:

- (1) Development of advanced technique.
- (2) Decision on choice of instrument.
- (3) Student leadership training.
- (4) Band concerts.
- (5) Rigid disciplinary training.
- (6) Plenty of good, clean, wholesome fun.

A. B. A. FORUM

News of the American Bandmasters Association

● FELLOW MEMBERS, I rise to a point of order. Our efficient secretary, Major Glenn Cliffe Bainum (also treasurer, but I'm watching him) is just too darned efficient. Too quick on the trigger. Gets his news bulletins out so fast he scoops us every time and doesn't leave us a whit untold. President Simon, I think something ought to be done about—oh, well, let it go.

But I can at least corroborate Captain Bainum's statement that the Interlochen convention was a gratifying success. There was plenty of everything, including relaxation, and we are all indebted to the Maddys, Mr. Giddings, and the faculty, with a special word of praise for the student body who co-operated so faithfully in concert work.

A lot of things happened in the business sessions. By unanimous vote the present officers and board of directors were reelected for the balance of the current year. Thus President Simon has another convention to worry about; vice-president Walter Smith has several months to regain his health, which is coming fine, before the next election; and Lieutenant Bainum (S. and T.) will continue to annoy the editor over non-payment of dues.

The site of the next convention has not yet been sighted.

Mr. A. R. McAllister, who has been working with his committee for over two years on a manual of adjudication, presented his final report which constituted the most detailed and comprehensive working plan for contest judging ever compiled. It was enthusiastically endorsed by the association and will be published by the National School Band association for distribution to its members.

And here is a bit of news from Corporal Bainum's bulletin that will be equally interesting to the Interlochen alumni. The thrilling enthusiasm, with which A. B. A. members caught their first eyewitness of the camp's work, aggravated a desire to contribute to the cause, which was uncorked after the Sunday night concert, and \$275 raised through the auction sale of autographed batons for the erection of an A. B. A. studio

It was entirely the cameraman's fault that Dr. Harding, bass drummer, was omitted from this picture of the "Bandmasters band". The frolic was a riot of wit and humor, and a good time was had by all.

building. William F. Ludwig made an individual contribution of \$150 for a studio building, and Harry Alford and Herbert L. Clarke subscribed royalties to accrue from, respectively, march, "Sky-liner", and a new cornet solo.

The only way I can scoop you this time, Private Bainum, is to print some pictures.

• • •

Several members were deprived attendance to this convention by their confining work at this season of the year. Past-president O'Neill was busy at the Madison summer school; Peter J. Michelsen was conducting a series of concerts at



It's a dang lie, Archie. Don't you believe a word that critter is atellin' you. There ain't no sea goin' fish in them waters. Anyway, it was a real nice boat ride. If you don't recognize these gentlemen out of character, they are Mr. Bainum and Mr. McAllister.

Waupaca: Ernest Williams and George Howard were involved in running their own music camp "In the Catskills"; life-president Goldman was in the midst of his concert summer; and vice-president Walter Smith was busy getting well.

• • •

Peter Buys is sporting a new band shell. One of the finest in the country. Story later.

• • •

Isn't it about time, Bainum, that we were having another Chicago dinner?

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Moon Over My Etude

(Continued from page 8)

Michigan is one of the most picturesque and summer "resort" lands this side of the Italian lakes. That may be one of the reasons why it is so busy with summer musicians. There's another rendezvous at Hartland, with the alluring name, Waldenwoods Music Camp. This is a project of Donald Carpp of Fowlerville.

The camp lies on the shore of a private lake. "The boys' and girls' dorms and main buildings," says the prospectus, "are set in the woods overlooking the lake and form a picturesque setting with their tall columns and colonial architecture. All buildings are equipped with modern conveniences, hot and cold showers, cheery fireplaces, lounging rooms, and the main building has a modern library." Also a kitchen, we hope.

Added to the faculty this year were Franklyn Weddle of Flint Central high, Frances Ayres of East Lansing high, and Kenneth Westerman of Adrian, to assist in the teaching of brasses, strings, and vocal work. Professor Mattern of the University of Michigan and Will F. Norton of the Flint Community Music association were the guest conductors for the Sunday concerts.

Westward Ho!

You've read lots in The SCHOOL MUSICIAN about the Western Music Camp, California. Major Earl Dillon is director of this camp, and each summer they hide away in the Rockies at General Grant National Park for six weeks of concentrated effort at learning to play, and "playing".

Several of the adult students this year were music supervisors and teachers, some were college students, and the youngest was eleven years old. Master classes were held by Dr. Charles Wakefield Cadman in composition and manuscript criticism, Dr. Lee Emerson Bassett of Stanford University in the poetic art, Father Wm. J. Finn, director of the Paulist Choiristers, in choral, and Walter Buxbaum of the Vienna Academy of Music, in piano.

Once each week student recitals were held at the concert bowl in the park; concerts were given by the orchestra and band, directed by Mr. Dillon; and by the chorus, directed by J. W. McAllister of Santa Barbara.

The camp attendance at present is

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SCHOOL•DANCE•BANDS

●NOT YET EVEN a year old and "The Cardinals" may well be credited a success. In fact during the first six months the boys were together they made over a hundred dollars.

The boys have worked with Director Clifford D. Knapp for nearly seven years in school bands and orchestras and are now at the Havre, Montana, high school. Director Knapp plays sousaphone, third trumpet, and soprano sax with "The Cardinals". The other "Cardinals" are Alvin Brende, first trumpet, second tenor sax, and vocalizer; Otis Brende, first alto sax and B \flat clarinet; Ira Dahlman, second trumpet and third alto sax; Oscar Hauge, piano and alto sax; and Richard Starr, drums and piano. They have three different uniforms, all built around the cardinal red idea with black and white accessories.

Summer was a mighty busy vacation time for these "birds". The band made its second trip to Great Falls, Montana, for its second broadcast over station KFBB, under the auspices of the Boy Scouts of America. All members of the group are, or have been, boy scouts, and three of them, Alvin, Otis, and Oscar, are eagle scouts.

Other events at which "The Cardinals" figured prominently this sum-

mer were a banquet and dance at Hingham; Gildford rodeo and celebration; Havre country club dance given by the Rotary club; junior proms at Big Sandy and Harlem; and the Northern Montana college formal.

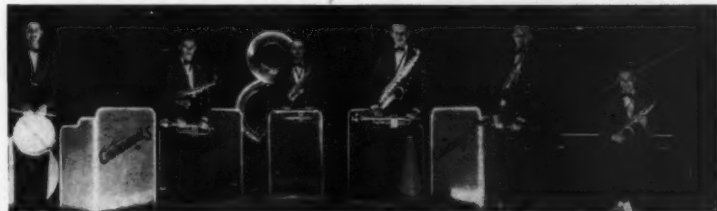
• • •

Marion L. Jacobs was pinch-hitting for Ruppert Stratton when he sent us the dope on the summer activities of the orchestra members of the "Stratton Collegians" at Gunnison, Colorado. This orchestra, can we say, disbanded for the summer, Mr. Stratton, the leader, working in his father's music store at Trinidad, and giving lessons. Drummer Vincent Givens spent the summer out in Pasadena, California, where he took a busman's holiday. Ray Parks, pianist, took it easy down on the farm in Paonia, Colorado, while Delbert Oswald, tenor sax, was in Lamar, where he worked in a light plant and played in Lamar's summer band.

J. M. Cunningham and Bob Fox, sax men, and Marion Jacobs, cornetist and singer, spent their "time off" in and around Gunnison, Western State college, and in the mountains.

Now that school is started the boys will all be together again, and then we'll have more sweet music by the "Stratton Collegians".

"The Cardinals" was the name chosen by the members of the Havre, Montana, high school dance band as their "moniker". And if you could see their red jackets, you would know the name was really well chosen.



limited to fifty students and to accommodate the growing enrollment it is planned to hold two sessions in 1937.

So you see there is practically no limit to the kind, class, variety, and location of the summer music camps, and we know of hundreds more we will tell you about another time. You can be almost as primitive or sophisticated as you like, as long as you can play and are serious about wanting to do it better. You can come for two weeks or all summer, according to the camp you choose, and the tuition

figures are as varied as the numbers on box cars. You can become an expert musician without attending a music camp, ever, but you won't have half so much fun, and you'll miss one of the rarest treats in the process. So our advice to you is to start, now, this very "first day of school", to save your silver coins and your golden nuggets of persuasion for practical use next spring when the music camps begin to hang out their summer shingles, and the call of the great outdoors crescendos to double-forty.



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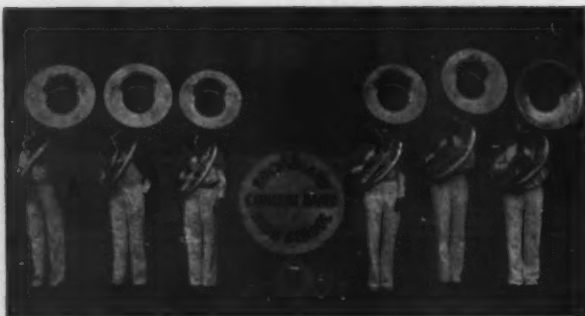
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(Continued from page 14)

two clubs are organized, one known as the solo club, the other an ensemble club. The soloists meet on Tuesdays and the ensemble groups on Thursdays. Both groups operate along similar lines. For about forty-five minutes the director discusses problems and experiments with various soloists or ensemble groups to teach what is expected in fine performances. Then the club breaks up into small groups, each rehearsing for another forty-five minutes. Once a month the two clubs meet together and give a recital of numbers prepared during the preceding three meetings. Both of these groups are open to all members of the orchestra and band who care to participate. Needless to say, when contest time rolls around, almost every type of solo and ensemble group has been discussed and the various players are prepared and anxious to represent the school in the Solo and Ensemble Contest.

This past summer, while teaching at the State college of Washington, this writer was amazed to find that in a class of fifty supervisors and music teachers, teaching in high schools varying in size from seventy-five up to twenty-five hundred, no two teachers had anything like the same schedule. We spent several days discussing schedules, and it was both amusing and enlightening to hear each supervisor in turn discuss his setup and ask questions for its improvement. The whole discussion led us to feel that although no two schools will have the same schedule, we should strive to build into the school program a music curriculum that will provide for soloists, ensemble groups, orchestras, and bands, and give every boy and girl who is interested in any form of instrumental music an opportunity to participate; in this way providing opportunity for a better, fuller, broader education.

Natives in Sumatra believe that earthquakes occur because an insect bothers the bull that holds the earth on its horns.

"Music has always been the most generous of the arts."
—Dryden.

"THE BACK PARLOR"

Reserved for Band and Orchestra Parent Clubs

● WELL, BAND MAMAS and papas, here we are at the portals of another school year. To most of you parents, old enough to have sons and daughters tooting clarinets and blasting trombones with high school bands and orchestras, September is just another page on the calendar. But it is likely that your imagination is still elastic enough to stretch back to days when the first gong of the school bell awakened anew in your hearts the finest emotions of your youth and sounded the beginning of a great, new chapter of life, adventure, and romance.

Ah! what a word, youth—the flower of life. What a paradise in which to live; garden of innocence; where cares and worries are but playthings, where the trivial is thrilling because it is new; where, only faith, hope, and trust are guilelessly genuine, before the serpent bites the heel and the milk of adolescence becomes a commercial product.

But to the joy of school days, "when father was a boy," has been added a new draft of nectar . . . music. When you get right down to it, there are just three, fine flavors in life; beauty, music, and love. (I speak, of course, of these as spiritual qualities of consciousness.) It is not inconceivable that many band parents are tempted almost to be jealous of their own children's opportunity to play in the high school band, an opportunity which we were born too soon to enjoy. But we can have almost as much fun by getting back of our high school bands and orchestras and really helping them to scale the heights of musical success and enjoyment. It is the mother and father, individually, back of every young musician, encouraging him and often helping him in his practice, supporting and aiding the director, and contributing most to the collective manifestation of community support, that really puts the school band over. Without this co-operation and support back of him in the home and in the community, the director's efforts are half lost. So if you do not have one of the nation's best bands in your high school, it is probably close to fifty per cent your own fault.

Which brings me to the focal point of this column. The band parents' clubs, and this applies to orchestras as well, that this department has been instrumental in getting organized and promoted, are doing wonderful jobs for their respective bands. Almost without exception where an active and progressive band parents' club has been organized, the actual playing ability and standard of the band has been elevated twenty to forty per cent. This is the result of the feeling of confidence, assurance, and security that is reflected to the band's members, and its director, by your recognition of their efforts, your encouraging approval and your willingness to con-

tribute some organized, constructive help.

The band parents' club is the power behind the throne, unheralded and un-spotlighted, more than satisfied with reflected glory. That is why this department is called the Back Parlor. Its purpose is to promote band parents' clubs, and we will not be satisfied until we have precipitated a national epidemic.

In past issues we have published in this column suggested constitutions and by-laws. Our method is to show you what you can do with a band parents' club by bringing you the news of what other clubs are doing for their bands. We urge parents of school musicians to read this column every month, and we are particularly anxious to have band parents' clubs send in the news of what they are doing this year, how they are planning to help the band, what they are planning to buy, and their methods of raising the money. These are the things other clubs want to know. Send us the news, and read it, in this column every month.

Here is a typical letter:

Boone Grove, Indiana — "Our high school at Boone Grove, Indiana, is in a rural community and has an enrollment of about seventy-five pupils. We have a band of forty members, some of them being from the grades.

"The band rated First Division in Class D at the State Contest in 1935. This was the first year of their organization. When they were placed in First Division in District and State Contests this year, our determination to send them to the National was very strong.

"Led by our enthusiastic director, Harold Rogers, what seemed an impossible task was accomplished. The sum required to pay all expenses was approximately seven hundred dollars. This was raised in two weeks' time.

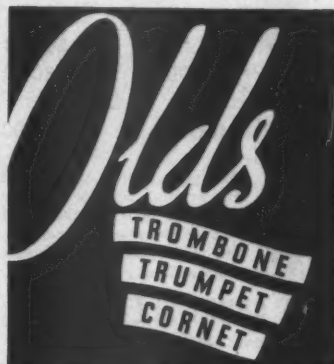
"Our first project was a tag day held in the county seat, Valparaiso. The tags were sold by the band members. One hundred dollars was realized from this. We sponsored a dance at which nearly fifty dollars was cleared. Donations were made by merchants, business houses, and many individuals in the county. The teachers in the school each made liberal donations. We received contributions from our township, district, and state Farm Bureau organizations. Most of the parents are dairy farmers and Pure Milk association members. Generous checks were received from the Pure Milk association and from dairies in Gary, Chicago, and other places. The band played a short concert between performances at the Premier theater, for which they were given twenty-five dollars.

"The band is now showing its appreciation by furnishing music at Farm Bureau meetings and other places.

"Every member of our band mothers' club of twenty-eight members worked on committees to raise this money. However, the good will and co-operation of the many who contributed was responsible for our success."—Mrs. Coit Dolhofer, Pres., Band Mothers' Club.

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What's Ahead for Band Music in America

(Continued from page 13)

of our business and industry, and our community life. Why, in a few years, in every walk of life we will have millions of these future citizens as supporters of our bands everywhere. If we do not give thought to this movement and regiment its future possibilities, we, as the leading bandmasters of the United States and Canada, will be sadly neglecting our duty. No one can convince me that the future of band music is doomed when I see the evidence of this youthful enthusiasm permeating every nook and corner of the country. And the leaders in educational music modestly admit that this great propaganda in the interest of music and the future culture of America, in which bands share the larger part, is still in its infancy.

There is no question that the high standard set by the school bands demands an even greater efficiency from our adult organizations, if we wish to maintain the approval of these citizens of the future, and I am sure that we are all willing to make the progress that this demands.

It may be true that in isolated cases school bands have filled engagements that were formerly played by professional bands, but if we were to investigate the majority of these cases, we would find that the poor standard of some professional bands is the underlying reason for this condition; bands that lack pride in their appearance, refuse to rehearse to improve their ability, and have invited the apathy of their public. In such cases you cannot place the blame on the school band or the community. The blame rests entirely upon the adult organizations, which through carelessness and lack of interest, have diverted the interests of their community from themselves to the more enterprising school musicians.

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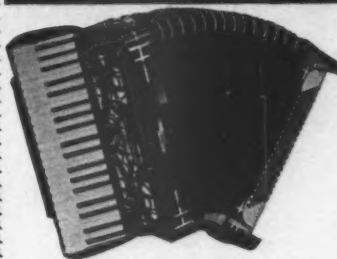
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ures in school band music, and I know it is their desire to keep the school band in its proper place, and they are even willing to battle with us for the prerogatives of the professional or semi-professional band. But they rightfully expect us who have professional and semi-professional, municipal and industrial bands to maintain high standards, and show in our field the same enterprise and ambition that have made our leading school bands the standard of the world in educational music. I am sure that if this is done more generally by bandmasters everywhere, whether or not they are members of our association, we can present our economic problems to our school bandmasters and win their sympathy and wide influence. However, in the numerous cases where the school band of a city excels the musical ability of the so-called professional band, we cannot expect the sincere support of the music educators nor the respect of the public. The members of our association who know of such conditions existing should exert their influence to improve conditions for the sake of the profession in general.

In meeting leaders of school bands on my trips all over the country, I have found them mostly to be high type ethical men, and if the American Bandmasters association as an organization solicits their support for the curbing of any competition that might well become disastrous to professional bands, I feel sure that we can depend on their earnest consideration. In this respect I am going to appoint a committee during this convention to advance the relationship and understanding between the professional and school bands of the country.

We must sell band music more deliberately, and the greatest medium to promote selling is advertising. When an industry wishes to expand the uses of its product, oftentimes an industry, a huge advertising campaign is promoted. The different companies that form that industry bury their individualism for a time and attempt as a group to create a greater interest in their goods and, therefore, a greater market for the industry as a whole. Our industry is the band industry, and this association is composed of a representative group of individuals that form that industry. Therefore, as an organization we should plan our campaign in the interest of better bands and an even greater public appreciation of them. I think that the band festival is a wonderful medium to further

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propagate the interests of band music, and I am pleased to report that scores of large festivals have been held this year in many parts of the country. If every member of our association took it upon himself to promote in his section of the country one or two band festivals during the coming year, the stir created throughout the continent would be nothing short of the band revival that I have in mind. Bands would necessarily improve to participate in such festivals; the public would be awakened to a greater and more concerted band activity; and the stock in banding throughout the nation would go up. These festivals could easily be broadcasted over the radio networks and independent stations, and we would initiate a campaign of band publicity such as never has been done before.

I must make a personal reference regarding one of our members which goes to show the interest that can be created in this way. I refer to our colleague, C. F. Thiele, who is president of the Canadian Bandmasters association. Mr. Thiele operates and directs the Waterloo Musical Society band in Waterloo, Ontario, Canada, a small city of 8,000 people. Each year, to stir up interest and support for his own band as well as the bands of surrounding communities, he holds what has become nationally known in Canada as the Waterloo Music Festival. His accomplishment reminds me of the old adage which I believe goes in part, "If a man make a better mousetrap than his neighbor, even though he build his house in the woods, the public will beat a path to his door." Mr. Thiele built a great show. Fifty bands participated.

He really built a better show than his neighbor, and over twenty-five thousand people paid admission, over three times the population of his own community. As I witnessed this inspiring event, which was broadcasted on a coast-to-coast Canadian network, I just wondered what a duplication of this event in two hundred districts of the United States would do to further popularize banding.

In spite of our disadvantages we have many advantages that did not exist years ago. Our publishers, through the efforts of the American Bandmasters association, and the fine co-operation of the National School Band association which has provided the market, have been unstinting in their desire to give us better arrangements so that bands will sound better than ever before.

Our band instrument manufacturers are building finer instruments, which makes for greater virtuosity, and good bands sound better than

ever before. Their contribution is an important one, for which we should be grateful. Even during the past year many fine band shells and bandstands have been constructed which also lend to the production of better band music. Radio technique has improved, and with modern microphones the sonorous, full-throated voice of the band is heard in true magnificence, and, naturally, with keener public approval.

I am sure that the American Bandmasters association accepts the challenge of the future, and let it be hoped that we will all leave this convention permeated with so much inspiration and renewed enthusiasm for our glorious profession that we will truly bring about a revival in band music that will stir the North American continent to a band consciousness that has never before been known.

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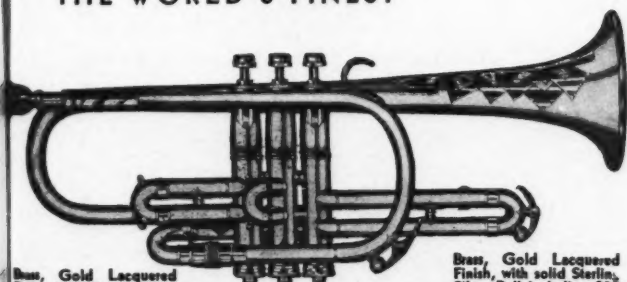


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HOWARD BURTON (at left), 1st chair, solo cornet, Abbott High School Band, Elgin, Illinois. First division winner, 1936 National Contest. Won with a Conn Victor cornet.

FRANK BAIRD (at right), solo cornet, Joliet High School Band, Joliet, Illinois. First division winner, 1936 National Contest. Won with a Conn Victor cornet.



GEORGE NOVY (above), 1st chair, solo cornet, J. Sterling Morton High School Band, Cicero, Illinois. First division winner, 1936 National Contest. Won with a Conn Victor cornet.



ROBERT WORK (above), Hammond, Indiana. Cornetist with Hammond High School Band, Hammond, Indiana. Second division winner, 1936 National Contest. Won with a Conn Victor cornet.



ROBERT ATKINSON (above), cornetist with Rockport High School Band, Rockport, Indiana. Second division winner, 1936 National Contest. Won with a Conn Victor cornet.



GEORGE OLSEN (above), cornetist with High School Band, Kensett, Iowa. Second division winner, 1936 National Contest. Won with a Conn Victor cornet.



BLAKE FOSTER (above), trumpet with Bosse High School Band, Evansville, Indiana. Second division winner, 1936 National Contest. Won with a Conn trumpet.



ROBERT JORGENSEN (at left), first chair and solo cornet, Maine Township High School Band, Park Ridge, Illinois. Second division winner, 1936 National Contest. Won with a Conn Victor cornet.



PAUL CABLE (at left), first chair and solo trumpet, Millersburg High School Band, Millersburg, Pa. Second division winner, 1936 National Contest. Won with a Conn trumpet.

